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ELEVATIONS OF DOOR AND WINDOW FRAMES.

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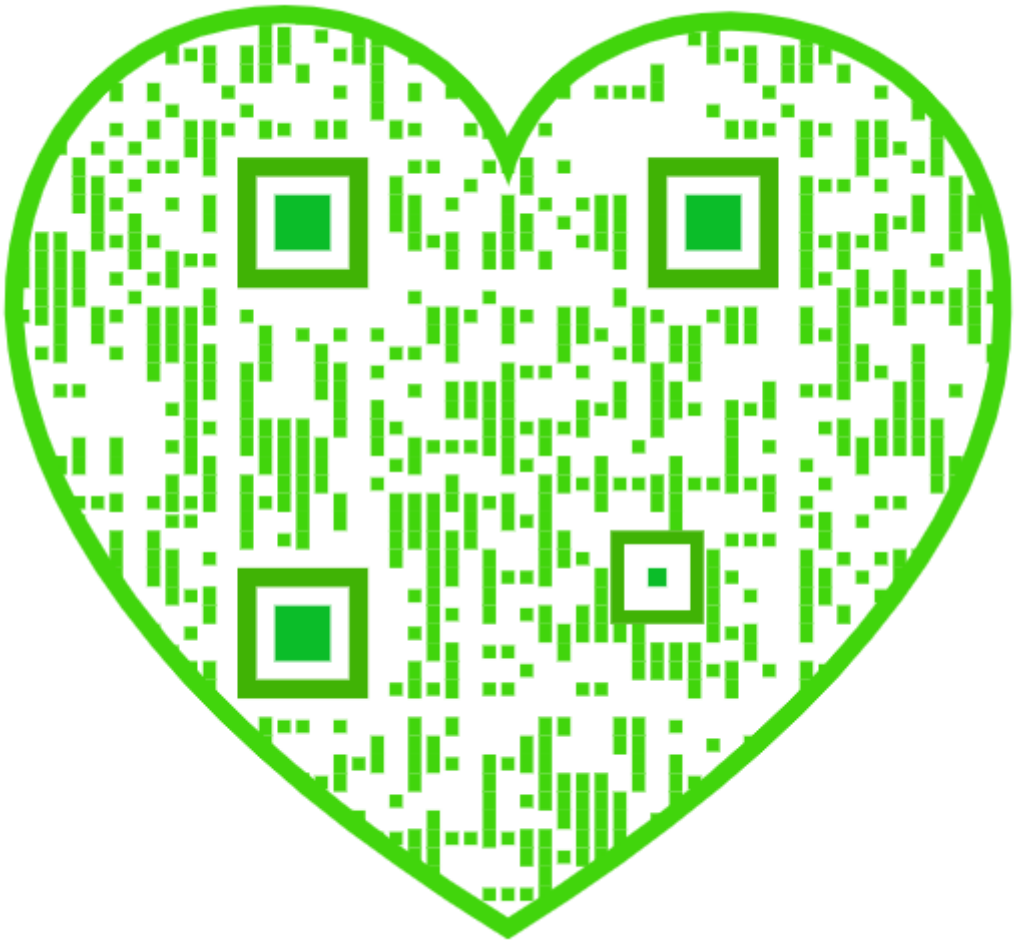

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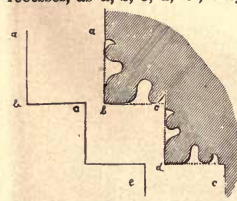
CHAPTER ON MOULDINGS.

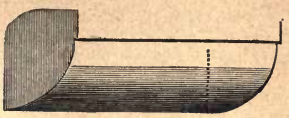
MOULDING.—A general term applied to all the varieties of outline or contour given to the angles of the various subordinate parts and features of buildings, whether projections or cavities, such as cornices, capitals, bases, door and window jambs and heads, etc. The regular mouldings of Classical architecture are, the *fillet*, or *list;* the *astragal*, or *bead;* the *cyma reversa*, or *ogee;* the *cyma recta*, or *cyma;* the *cavetto*, or *hollow;* the *ovolo*, or *quarter-round;* the *scotia*, or *trochilus;* the *torus*, or *round;* each of these admits of some variety of form, and there is considerable difference in the manner of working them between the Greeks and Romans. They are represented on page v. The mouldings in Classical architecture are frequently enriched by being cut into leaves, eggs and tongues, or other ornaments, and sometimes the larger members have running patterns of honeysuckle or other foliage carved on them in low relief; the upper moulding of cornices is occasionally ornamented with a series of projecting lions' heads.

In middle age architecture, the diversities in the proportions and arrangements of the mouldings are very great, and it is scarcely possible to do more than point out a few of the leading and most characteristic varieties. In the Norman style the mouldings consist almost entirely of rounds and hollows, variously combined, with an admixture of splays, and a few fillets (page v., fig. C); the ogee and ovolo are seldom to be found, and the cyma recta scarcely ever; in early work very few mouldings of any kind are met with, and it is not till the style is considerably advanced that they become numerous; as they increase in number, their size is, for the most part, proportionably reduced. One of the most marked peculiarities of Norman architecture is the constant recurrence of mouldings broken into zigzag lines; it has not been very clearly ascertained at what period this kind of decoration was first introduced, but it was certainly not till some considerable time after the commencement of the style; when once adopted, it became more common than any other ornament, and it is frequently used in great profusion; it may be made to produce great variety of effect by changing the section of the mouldings and placing the zigzags in different directions (figs. A and B, page v.; fig. J, page vii.). About the same time that the zigzag appeared, other ornaments of various kinds were introduced among the mouldings, and are frequently met with in great abundance; two of the most marked are the billet, and a series of grotesque heads placed in a hollow moulding, with their tongues or beaks lapping over a large bead or torus; but of these ornaments there are many varieties, and the other kinds are incalculably diversified. (Page vii., figs. E, F, K, L.)

In the Early English style, the mouldings become lighter, and are more boldly cut than in the Norman; the varieties are not very great, and in arches, jambs of doors, windows, etc., they are very commonly so arranged that if they are circumscribed by a line drawn to touch the most prominent points of their contour it will be found to form a succession of rectangular recesses, as a, b, c, d, e; they generally consist of alternate rounds and hollows, the latter very deeply cut, and a few small fillets; sometimes also splays are used; there is considerable inequality in the sizes of the round mouldings, and the larger ones are very usually placed at such a distance apart as to admit of several smaller between them; these large rounds have frequently one or more narrow fillets worked on them, or are brought to a sharp edge in the middle, as at Haddenham, Great Haseley, etc., (figs. D, G and M, page vii.); the smaller rounds are often undercut, with a deep cavity on one side, and the round and hollow members constantly unite with each other without any parting fillet or angle. The ornaments used on mouldings in this style are not numerous, and they are almost invariably placed in the hollows; the commonest and most characteristic is that which is known by the name of the tooth-ornament, which usually consists of four small plain leaves united so as to form a pyramid, but it is sometimes worked differently, and at the west door of St. Cross Church, Hampshire, and the chancel-arch of Stone Church, Kent, is composed of small bunches of leaves; these ornaments are commonly placed close together, and several series of them are frequently introduced in the same suit of mouldings; the other enrichments consist chiefly of single leaves and flowers, or of running patterns of the foliage peculiar to the style.



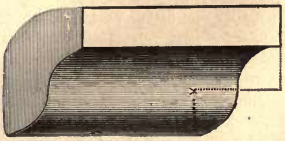
GRECIAN OVOLO.
Temple at Corinth.



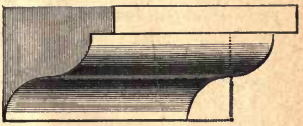
ROMAN OVOLO.
Theatre of Marcellus, Rome.

SCOTIA, TROCHILUS, OR CASEMENT.
Baths of Diocletian, Rome.

CAVETTO.
Theatre of Marcellus, Rome.

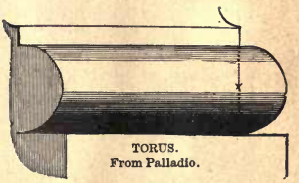


CYMA RECTA.
Theatre of Marcellus, Rome.



CYMA REVERSA OR OGEE.
Temple of Antonius and Faustinus, Rome.

QUIRKED OGEE.
Arch of Constantine, Rome.

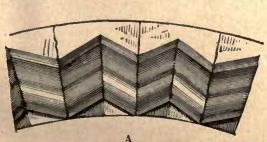


TORUS.
From Palladio.

FILLET.

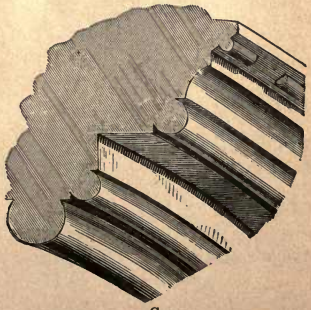
ASTRAGAL.
Theatre of Marcellus, Rome.

REEDS.



A
NORTH HINKSEY, BERKS.

B
IFFLEY, OXFORDSHIRE.

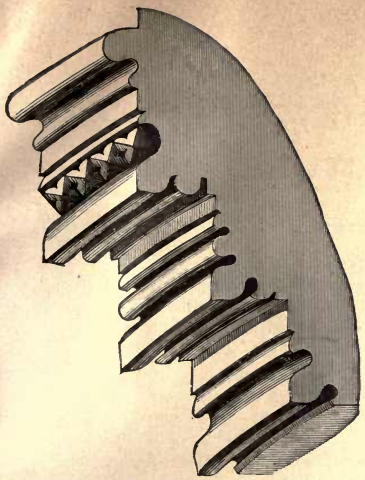


C
ARCH, CHOIR, PETERBOROUGH CATHEDRAL.

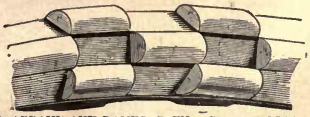
The decorated mouldings are more diversified than the early English, though in large suits rounds and hollows continue for the most part to prevail; the hollows are often very deeply cut, but in many instances, especially towards the end of the style, they become shallower and broader; ovolos are not very uncommon, and ogees are frequent; splays also are often used, either by themselves or with other mouldings; fillets placed upon larger members are abundant, especially in the early part of the style, and a round moulding, with a sharp projecting edge on it, arising from one-half being formed from a smaller curve than the other, is frequently used; this is characteristic of decorated work, and is very common in string-courses; when used horizontally the larger curve is placed uppermost; there is also another moulding, convex in the middle and concave at each extremity, which, though sometimes found in the perpendicular style, may be considered as generally characteristic of the decorated. Fillets are very frequently used to separate other members, but the rounds and hollows often run together, as in the early English style (fig. H, page vii.). The enrichments consist of leaves and flowers, either set separately, or in running patterns, figures, heads, and animals, all of which are generally carved with greater truth than at any other period (figs. I, P, Q, R, page vii.); shields, also, and fanciful devices, are sometimes introduced; the varieties of foliage and flowers are very considerable, but there is one, the ball-flower, which belongs especially to this style, although a few examples are to be found of earlier date; this is a round hollow flower, of three petals, enclosing a ball. (Figs. N and O, page vii.)

In the perpendicular style, the mouldings are generally flatter and less effective than at an earlier period; one of the most striking characteristics is the prevalence of very large, and often shallow, hollows; these sometimes occupied so large a space as to leave but little room for any other mouldings; the hollows and round members not unfrequently unite without any line of separation, but the other members are parted either by quirks or fillets; the most prevalent moulding is the ogee, but rounds, which are often so small as to be only beads, are very abundant, and it is very usual to find two ogees in close contact, with the convex sides next each other; there is also an undulating moulding, which is common in abacuses and drip-stones, peculiar to the perpendicular style, especially the latter part of it; and another, indicative of the same date, which is concave in the middle and round at each extremity, is occasionally used in door jambs, etc. In perpendicular work, small fillets are not placed upon larger members as in decorated and early English; splays also are much less frequent than in the earlier styles, but shallow hollows are used instead. The ornaments used in the mouldings are running patterns of foliage and flowers; detached leaves, flowers, and bunches of foliage; heads, animals and figures, usually grotesque; shields, and various heraldic and fanciful devices; the large hollow mouldings, when used in arches or the jambs of doors and windows, sometimes contain statues with canopies over them.

In Normandy and the adjacent parts of France, as late as to the end of the decorated style, the mouldings do not differ materially from those of England, although there is often less variety in large suits, the same members being many times repeated; it is also very usual when capitals and bases are applied to the round mouldings in the jambs of doors and windows, etc., so as to convert them into shafts, to find that no change is made in their forms above the capitals, while, in England, the mouldings above and below the capitals are seldom the same.

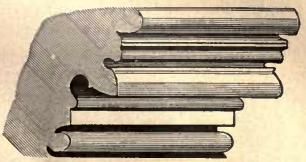


D—WEST DOOR, HASELEY, OXON. Circa 1220.

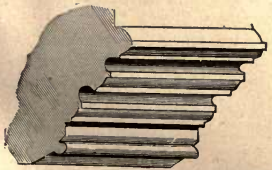


E—ABBAYE AUX DAMES, CAEN. (Segmental Billet.)

F—ST. CROSS, HANTS. (Bird's Head.)



G—DOOR, PAUL'S CRAY, KENT. Circa 1230.



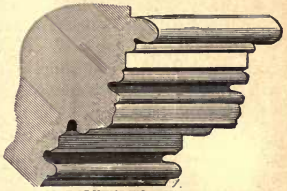
H—MERTON COLLEGE CHAPEL. A. D. 1277.

I—SOUTHWELL MINSTER, NOTTS. Circa 1290.

J—BEAULIEU. Near Caen, Normandy.

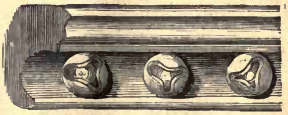
K—ST. EBBE'S, OXFORD. (Beak Head.)

L—ST. WILLIAM'S CHAPEL, YORK. (Chain.)



M—SOUTH DOOR ROLVENDEN CHURCH, KENT. Circa 1260.

N—DOOR BLOXHAM, OXON. Circa 1280.



O—STRINGCOURSE, KIDDINGTON, OXON. Circa 1350.

P—ST. ALBAN'S HERTFORDSHIRE. Circa 1460.

Q—ST. FRIDESWIDE'S SHRINE, OXFORD CATHEDRAL. Circa 1480.

R—WEST END OF NAVE, ST. MARY'S, OXFORD. A. D. 1488.

COLUMNS AND THE ORDERS OF ARCHITECTURE.

The different orders of columns in Classical architecture—(and they have been the models for those of all other styles)—are five in number: The Doric (fig. A, page ix.), Ionic and Corinthian (Figs. B and C, page ix.), and the Tuscan and Composite (figs. D and E, page ix.), which are only varieties of the Doric and Corinthian. These columns are so important an architectural feature that the exact proportions of their several parts are settled, and vary according to the order.

The *Doric* is the oldest and simplest of the three Greek Orders. Its flutings are not separated by a fillet, but by a sharp edge. The moulding below the abacus of the capital is an ovolo, but little curved in section, though quirked on the top. Below the ovolo are a few plain fillets.

The Grecian Doric has no base, or rather, all the columns stand on one base; but the Roman Doric has a separate base for each column, consisting of a plinth, torus and astragal. The ovolo is in section a full quarter-circle and is not quirked.

The distinguishing feature of the Ionic Order is its four spiral projections, called volutes. One tradition is that they are an imitation of the curls of an Ionian maiden; another that they simulate ram's horns, and still another that they are an imitation of a piece of bark placed by a builder between the echinus and the abacus, and which curled upon drying into this pleasing shape.

The principal moulding of this Order is also an ovolo, though very nicely curved.

The flutes are separated by small fillets and the lower base mouldings consist sometimes of two scotiæ, separated by small fillets and beads, above which is a large torus.

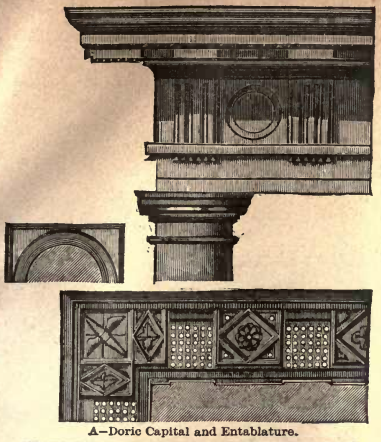
The Corinthian Order is the lightest and most ornamental of the Grecian Orders. It is said that Callimachus, a Corinthian sculptor, on observing some acanthus leaves, which had grown

up around a basket left upon a grave and had bent over after reaching the top, took it as a model for a stone capital. However it is probably an imitation of older Egyptian capitals of the same kind which still exist.

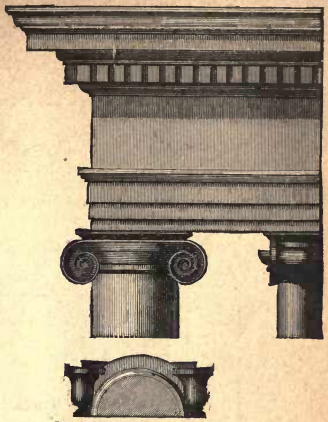
The Ionic column was higher and more slender than the Doric. The Corinthian was taller and more slender than the Ionic. Its distinguishing feature is its capital, which consists of an astragal, fillet and apophyge, and a bell and horned abacus. The abacus consists of an ovolo, fillet and casetto.

Rows of leaves encircle the bell. The base has two scotiæ between the tori, which are separated by two astragals.

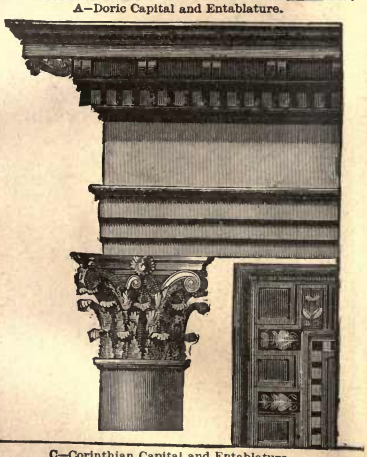
The various mouldings connected with the Orders, were, in their design and execution, such as only the Greeks, the most artistic people of the world, could produce.



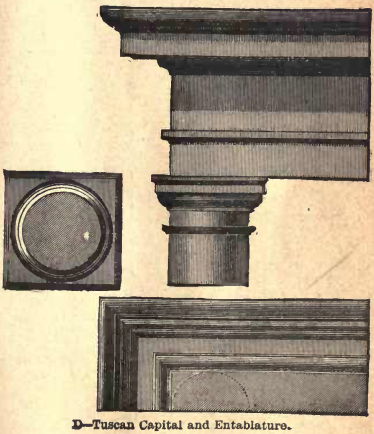
A—Doric Capital and Entablature.



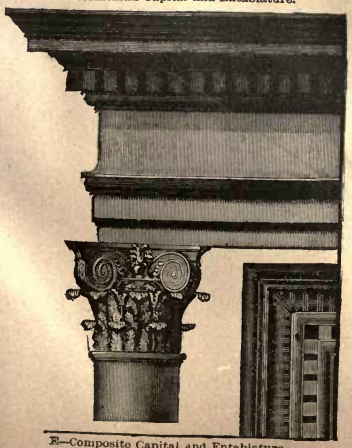
B—Ionic Capital and Entablature.



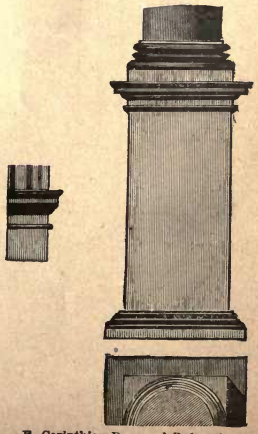
C—Corinthian Capital and Entablature.



D—Tuscan Capital and Entablature.

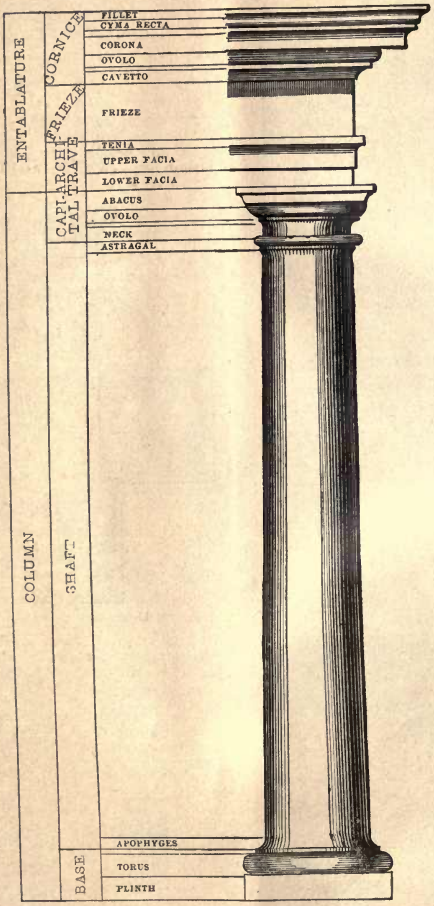


E—Composite Capital and Entablature.



F—Corinthian Base and Pedestal.

TUSCAN WITH DETAILS



ABRIDGED GLOSSARIAL INDEX.

Abacus, the flat member at the top of a capital, originally a square tile, and in the classical styles always square: this form is retained in French Gothic, and in Norman; but in English Gothic it is usually round, sometimes octagonal.

Apse, the semicircular space at the end of a building. In Roman Basilicas the tribune. In Christian churches of the twelfth century the chancel generally terminated by an apse.

Ball-flower, an ornament peculiar to the decorated style.

Barrel-vault, resembling the inside of a barrel; called also Wagonheaded and Tunnel.

Bar-tracery, that kind of window-tracery which distinguishes Gothic work, resembling more a bar of iron twisted into various forms than stone.

Basilica, the name applied by the Romans to their public halls, either of justice, or exchange, or other business; used as churches, and afterward served as models for churches.

Battering, sloping inward from the base.

Battlement, a notched or indented parapet, originally used on castles, but afterward employed as an ornament on churches, especially in the perpendicular style.

Billet, an ornament much used in Norman work.

Byzantine Style. The term includes the styles of architecture which prevailed in the Byzantine Empire from the foundation of Constantinople, A.D. 328, to its final conquest by the Turks. The plan of these buildings was generally that of a Greek cross, with a large cupola rising from the center, and a smaller one over each of the arms of the cross, and sometimes two on the nave: arches, round or horse-shoe.

Chamfer, a sloping surface forming the bevelled edge of a square pier, moulding: the two ends of the chamfer are often ornamented, and these ornaments are called chamfer-terminations.

Clere-story, or *Clear-story*, the upper story of a church, as distinguished from the triforium or blind-story below it, in which the openings, though resembling windows, are usually blank or blind, not glazed.

Clustered Pillar, a pillar formed of a cluster of small shafts, or made to appear so, and a distinguishing feature of the Gothic styles. In classical and Norman architecture the columns are plain and not clustered, and this is often the case in French Gothic also.

Coping, the sloping termination of a wall or buttress, to throw off the water; when forming the top of a buttress, it is also called a gablet, or little gable.

Corbel, a projecting stone to carry a weight, usually carved. In Norman work the corbels are often made into grotesque heads, and the eaves of the roof are carried by a row of corbels called a corbel table. In the early English style the corbels are often carved into the form called a mask or a buckle, but heads are also commonly used, or foliage. In the decorated style they are often the heads of a king and a bishop, especially those carrying the drip-stone over a door, or a window. In the perpendicular style the moulding is often continued, and forms a square or round termination, called a drip-stone termination.

Crocket, an ornament peculiar to the Gothic styles, usually resembling a leaf half opened, and projecting from the upper edge of a canopy or pyramidal covering. The term is supposed to be derived from the resemblance to a shepherd's crook. It is not used in the Norman style.

Cruciform Churches. In the western parts of the Roman Empire the Latin form was adopted, *i.e.*, the nave long, the choir and transepts short; in the eastern, the Greek form, *i.e.*, the four arms of equal length.

Crypt, a vault beneath a church, generally beneath the chancel only; used sometimes for exhibition of relics.

Decorated English Style, the second Gothic style. Windows, showing geometrical tracery.

Early English Style, the first Gothic style.

Elizabeth, the style of the Renaissance, and a mixed style.

Entablature, the horizontal block of stone or masonry, lying across the top of two columns, found in classical architecture; but by degrees the arch substituted for it.

Facia, a broad fillet, band, or face used in classical architecture, sometimes by itself, but usually in combination with mouldings.

Fillet, a small square band used on the face of mouldings.

Finial, the ornament which finishes the top of a pinnacle, a canopy, or a spire, usually carved into a bunch of foliage.

Gable, the end wall of a building sloping to a point.

Gablets, small gables.

Gargoyle, or *Gurgoyle*, a projecting water-spout, often ornamented with grotesque figures.

Geometrical Tracery. This term is applied when the openings are of the form of trefoils, quatrefoils, spherical triangles, etc. This kind of tracery came into use in the time of Edward I.

Gothic, the style of architecture which flourished in the western part of Europe from the end of the twelfth century to the revival of the classical styles in the sixteenth.

Jambs, the sides of a window opening, or doorway.

Lancet Window, a window the lights of which are of the form of a surgeon's lancet, chiefly used in the thirteenth century, but occasionally at all periods. At first they are single, then two, three, or more together separated by solid masonry, which is gradually reduced in thickness until mere *mullions* are produced; several lancets are then grouped under a single arch.

Mask or *Buckle*, an ornament used on corbels in the thirteenth and fourteenth centuries; when looked at in front it often resembles a buckle, but the shadow of it on the wall is the profile of a human face.

Monastery, in early times—a church with three or four priests attached, often called *Minister*.

Mullion, the vertical bar dividing the lights of a window; it occurs in very late Norman work, but is essentially a Gothic feature.

Niche, or *Tabernacle*, a recess for an image.

Norman Style, commences in the last quarter of the eleventh century, and ceases during the last quarter of the twelfth.

Oculus, a term applied to the large circular window at the west end of a church, common in foreign churches, but not usual in England.

Ogee, a moulding formed by the combination of a round and hollow.

Parapet, the low wall at the top of a building forming the outline against the sky, at first solid, then often divided into battlements, afterward pierced with ornamental open-work.

Pier-arches. The main arches of the nave or choir resting on piers are so called.

Pinnacle, a sort of small spire usually terminating a buttress.

Plinth, the projecting member forming the lower part of a base, or of a wall.

Pointed. First, middle, and third pointed styles, synonymous with the more generally received names of early English, decorated and perpendicular.

Pointed Arch. This is usually a Gothic feature, or a mark of transition to it, but it occurs also in earlier work, before the change of style, as at Fountains Abbey, Malmesbury.

Porch, a projecting structure to protect a doorway.

Quoins, corner stones.

Renaissance, Style of the, in England called Elizabethan, or Jacobean.

Rib, a projecting band or moulding on the surface of a vault.

Romanesque, the French term for the debased Roman styles, including the *Norman* style.

Spherical Triangle, a triangular opening with curved sides, used in clere-story windows, as at Cranford; and in the tracery lights of other windows, as at Merton and York.

Spire, an essentially Gothic feature.

Squinches, the small arches across the angles of a square tower to carry an octagonal spire.

Stone Churches, first built about A.D. 680.

Sunk-chamfer Moulding, a feature of the decorated style.

Tooth-ornament, an ornament resembling a row of teeth, sometimes called Dog's Tooth and Shark's Tooth. M. de Caumont and the French antiquaries call it *Violette*, and it often bears considerable resemblance to that flower when half expanded; it occurs in Anjou in work of the twelfth century; in England it is rarely used before the thirteenth, when it is so abundant as to form one of the characters of the early English style. In France it is used freely in Normandy, but scarcely at all in the Domaine Royale.

Transept, the portion of the building crossing the nave, and producing a cruciform plan.

Transition. The period of a change of style, during which there is frequently an overlapping of the styles, one building being in the old style, another in the new, at the same period. The last quarter of each century was a period of transition, or change from the style of that century to the style of the one which came after. This term is chiefly applied to the great change from the Norman, or Romanesque, to the Gothic style, but may also be applied, in a minor degree, to each of the subsequent changes of style.

Transom, the transverse horizontal piece across the mullions of a window; it occurs sometimes in early English, and decorated work, but is far more common in the perpendicular style.

Tribune, the semicircular space at one end of the basilica, for the judges. In churches copied from the basilicas, it was retained as the apse.

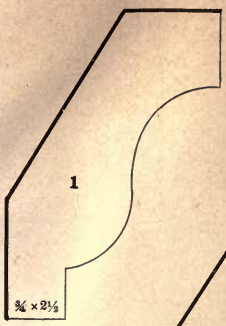
Triforium, or blind-story, the middle story of a large church, over the pier-arches and under the clere-story windows; it is usually ornamented by an arcade, and fills the space formed by the necessary slope of the aisle roofs.

Tudor-flower, an ornament belonging to the perpendicular style, but not confined to the Tudor period.

Turrets, small towers.

Twelfth Century. Vide *Norman*.

Tympanum, the space between the flat lintel of a doorway and the arch over it, usually filled with sculpture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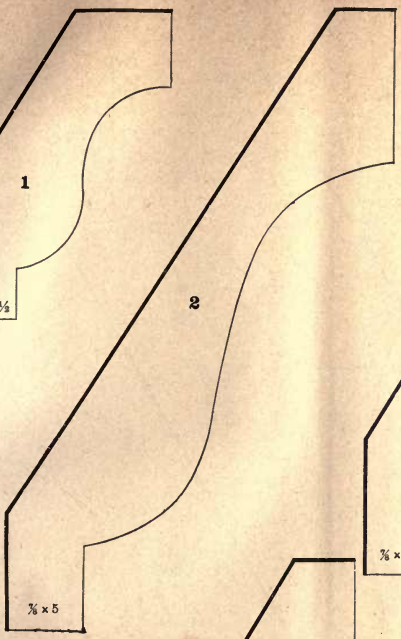
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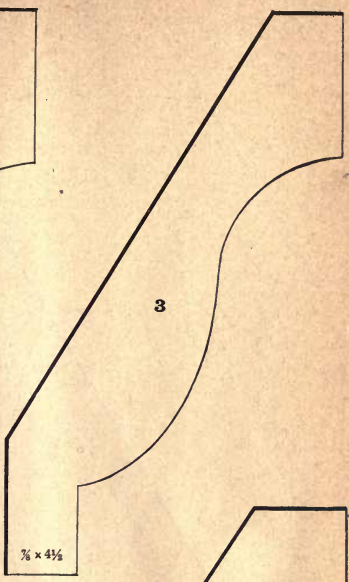
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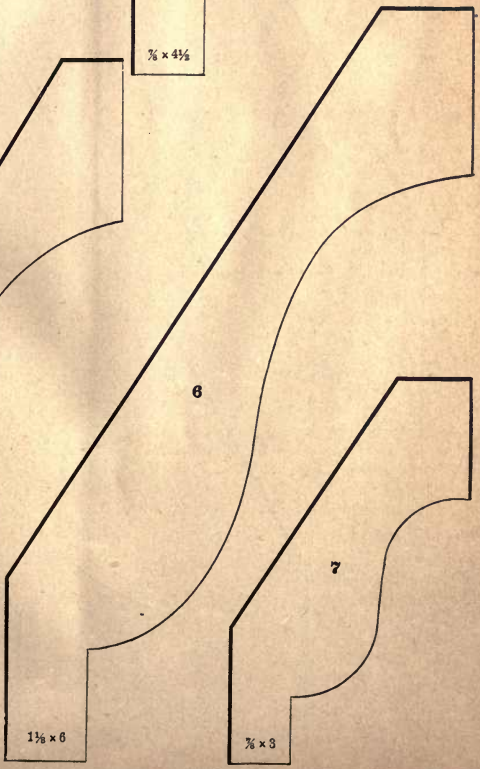
4
⅞ × 2

5
⅞ × 5½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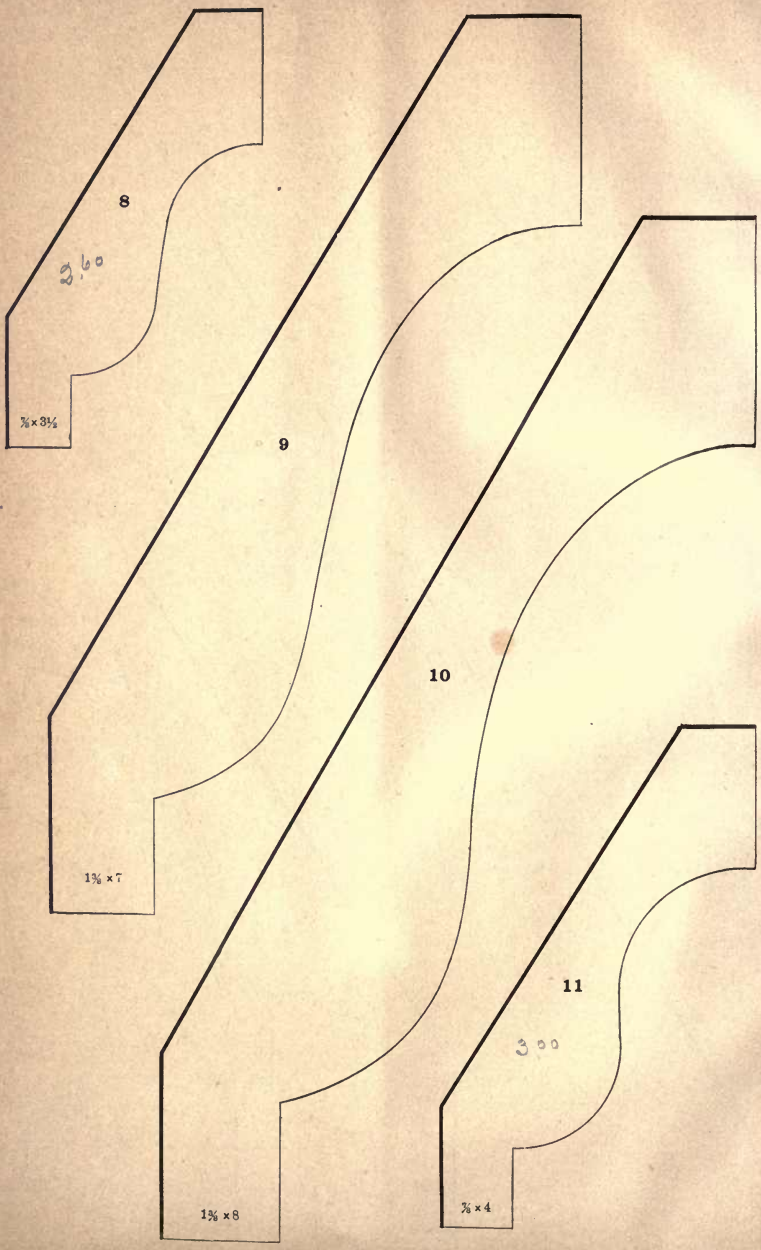
1⅛ × 6

7
⅞ × 3

CROWN MOULDINGS.



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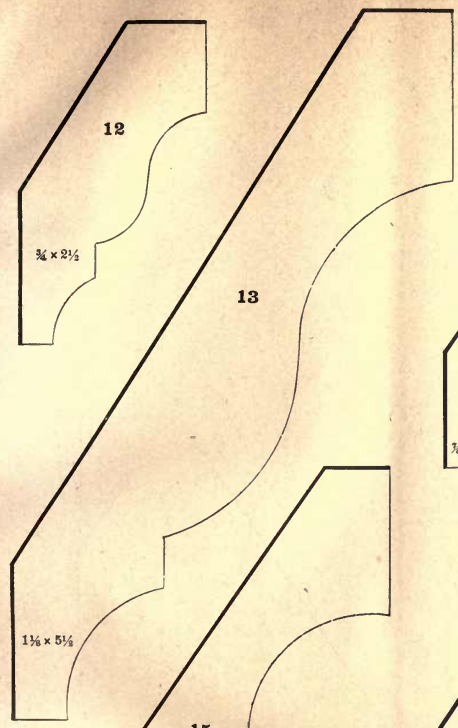
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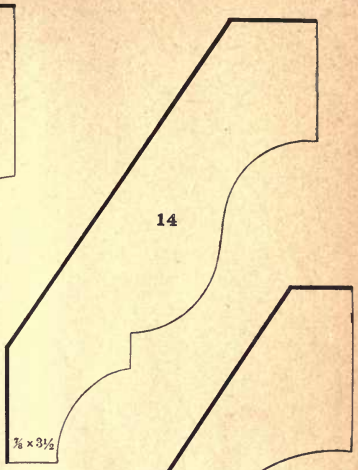
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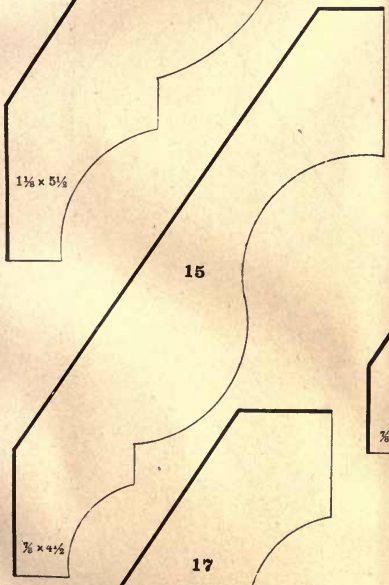
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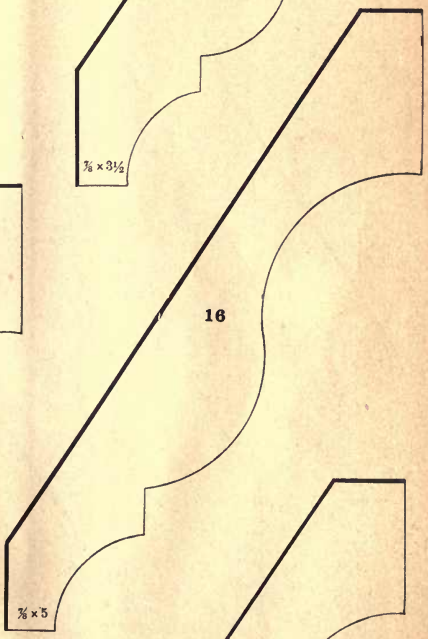
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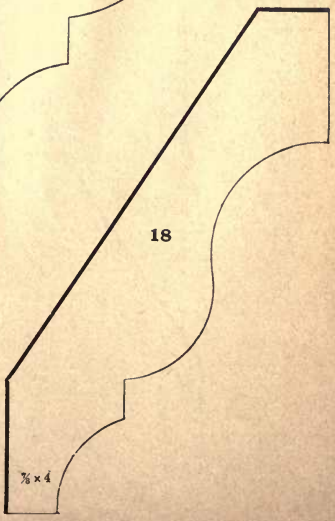
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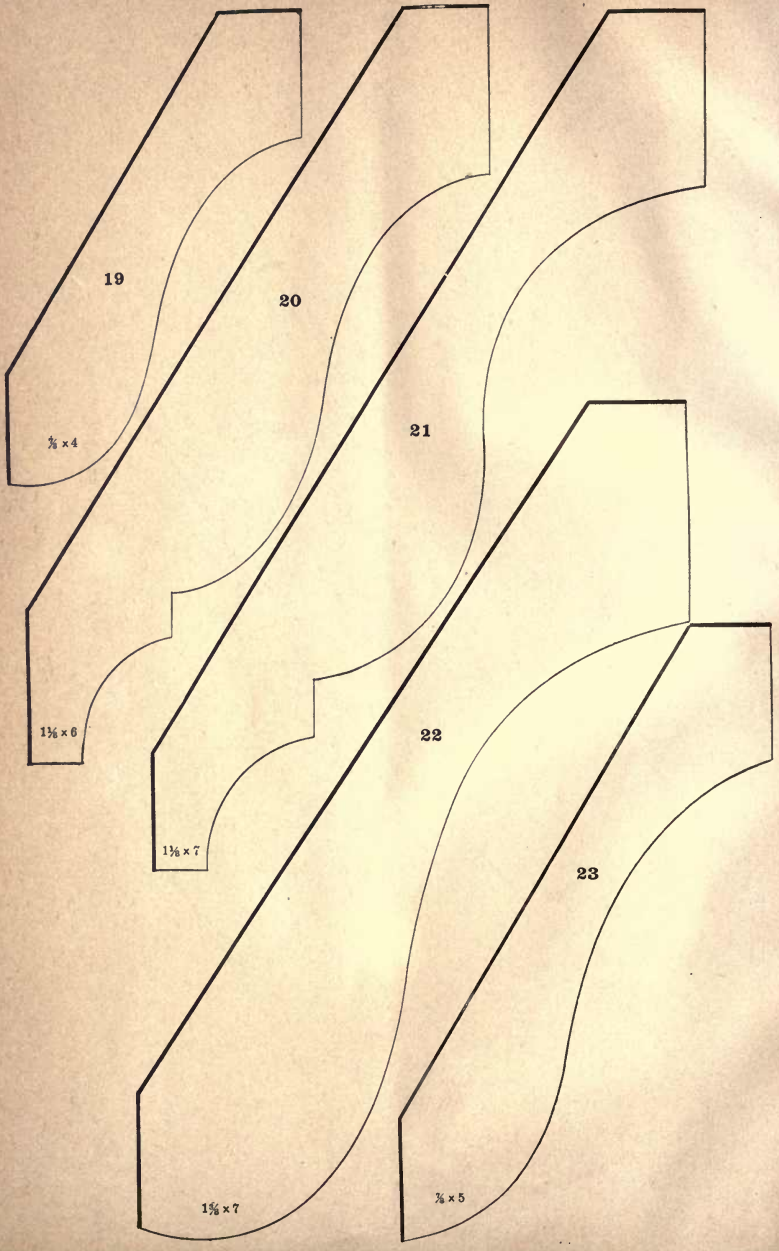
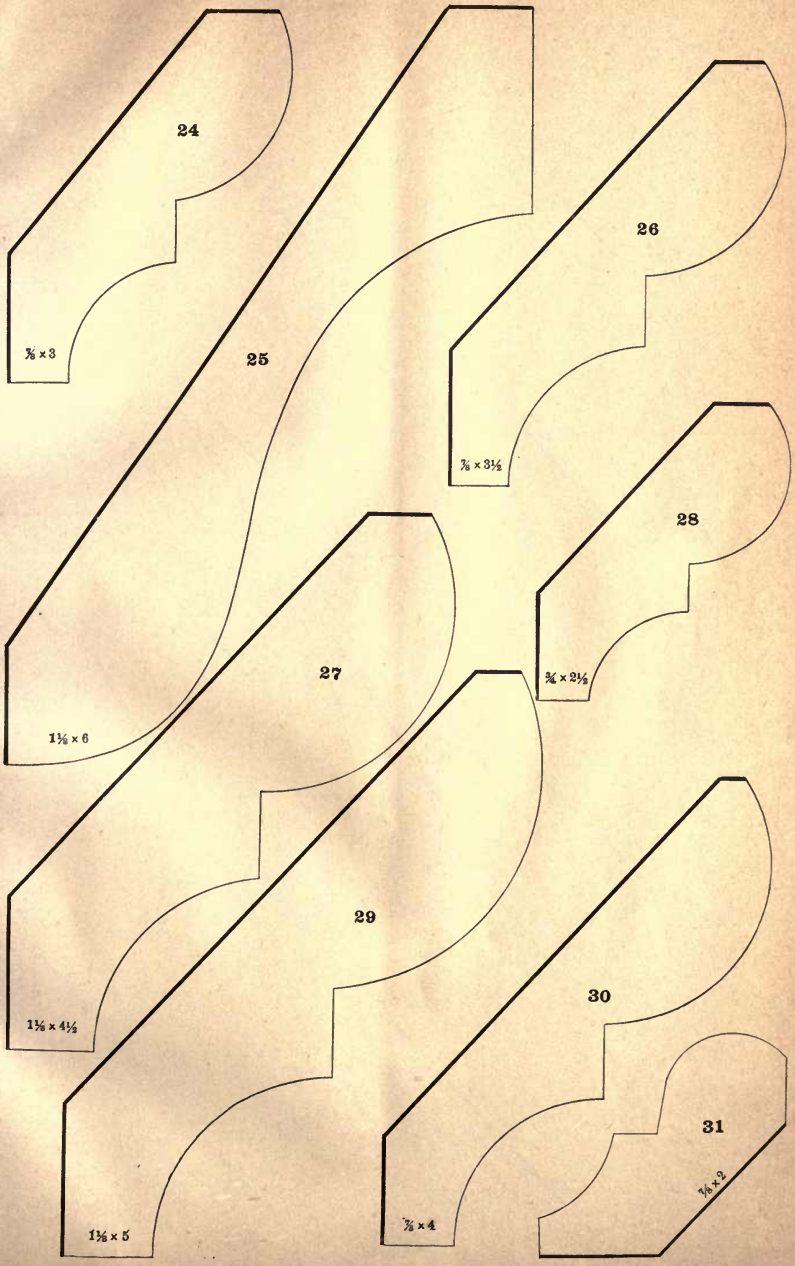
CROWN MOULDINGS.

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1⅛ x 6
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⅞ x 3½
28
¾ x 2½
27
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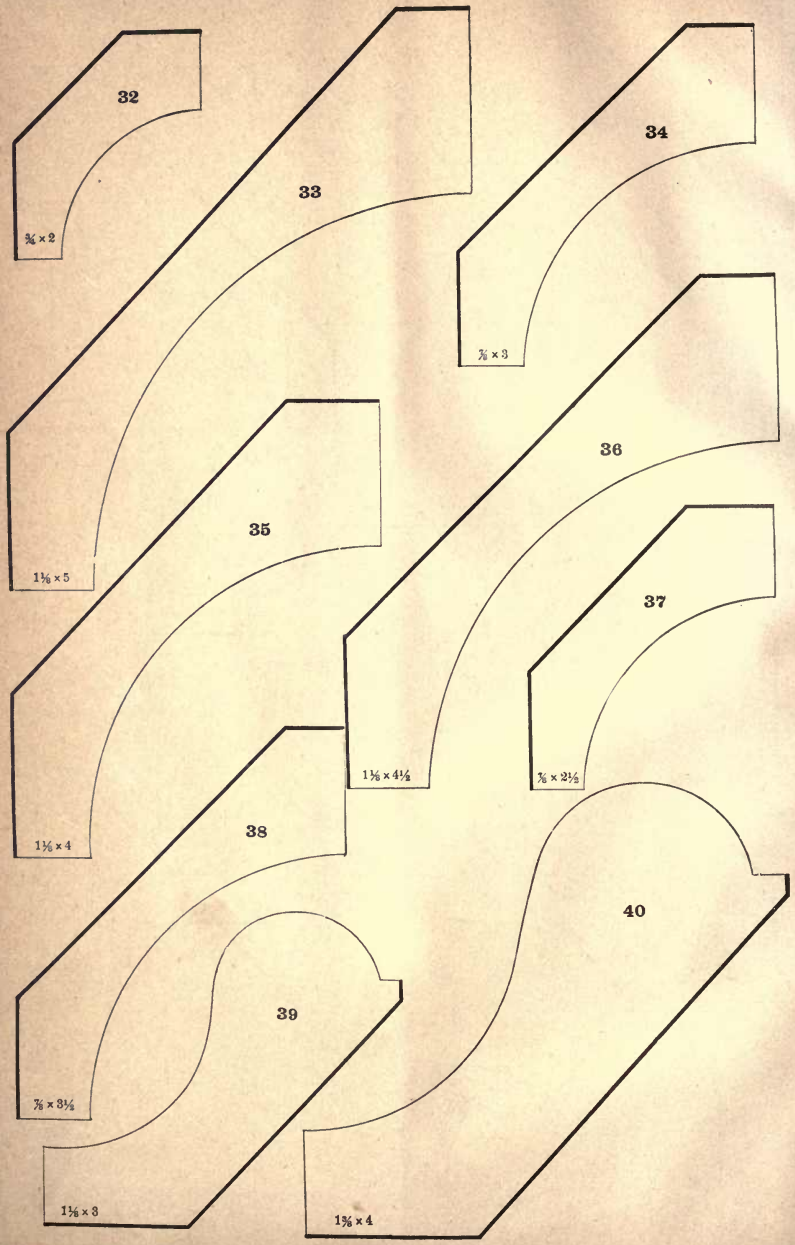
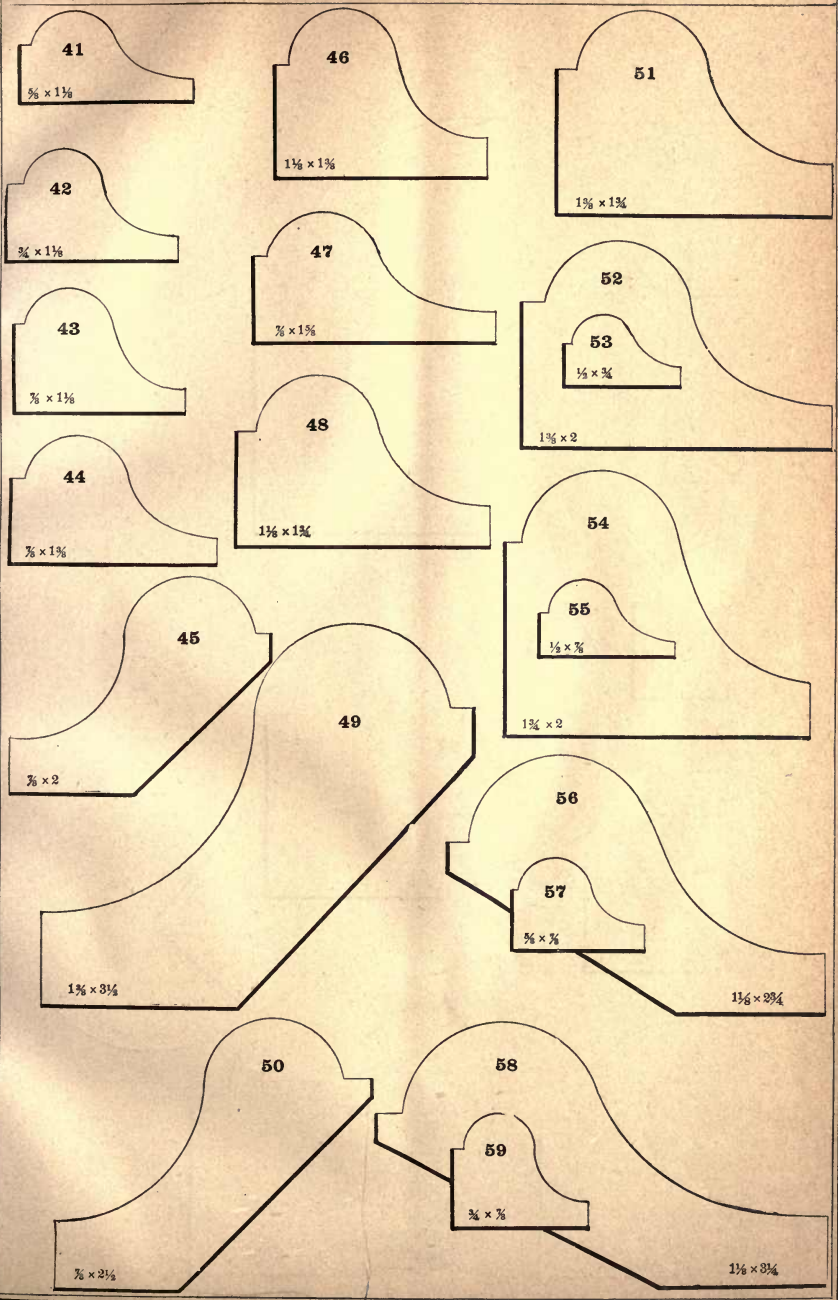
30
⅞ x 4
31
⅞ x 2

SPRUNG COVE AND BED MOULDINGS.

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⅝ × 1⅛
46
1⅛ × 1⅜
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1⅜ × 1¾
42
¾ × 1⅛
47
⅞ × 1⅝
52
53
½ × ¾
43
⅞ × 1⅛
48
1⅛ × 1¾
1⅜ × 2
44
⅞ × 1⅜
54
55
½ × ⅞
1¾ × 2
45
⅞ × 2
49
1⅜ × 3½
56
57
⅝ × ⅞
1⅛ × 2¾
50
⅞ × 2½
58
59
¾ × ⅜
1⅛ × 3¼

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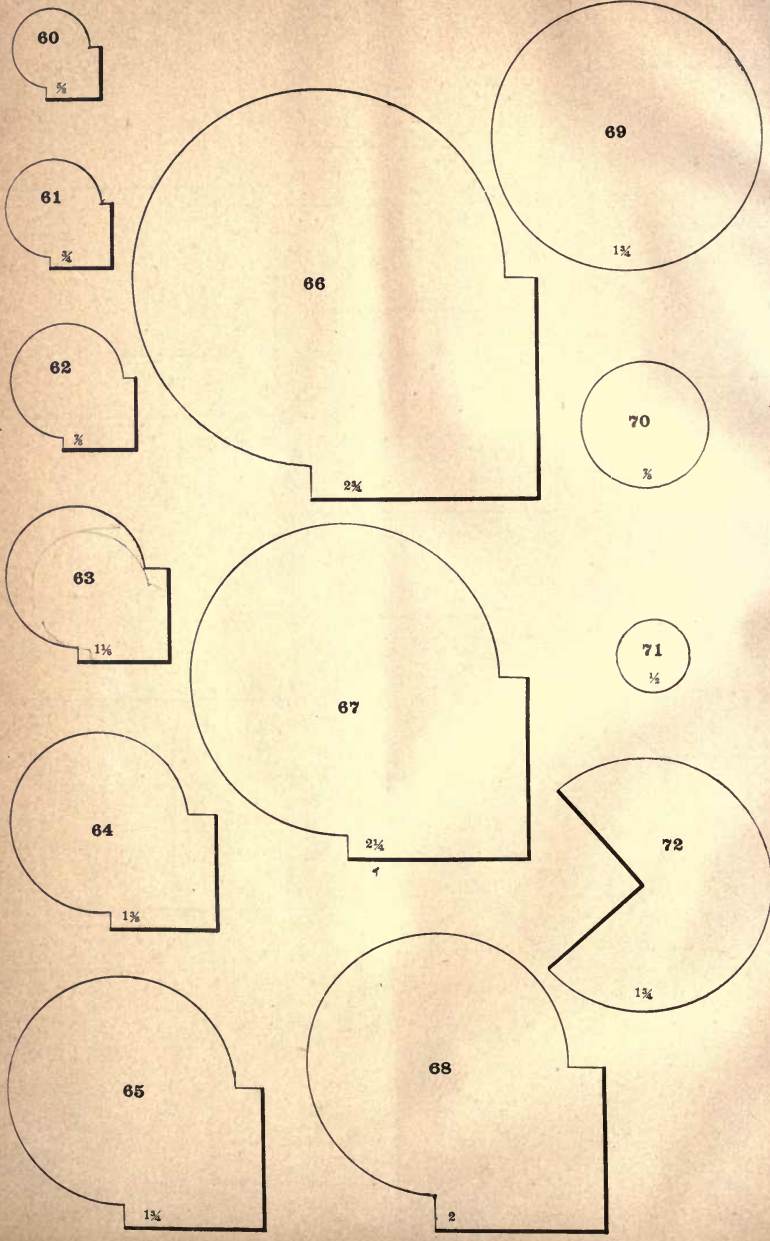

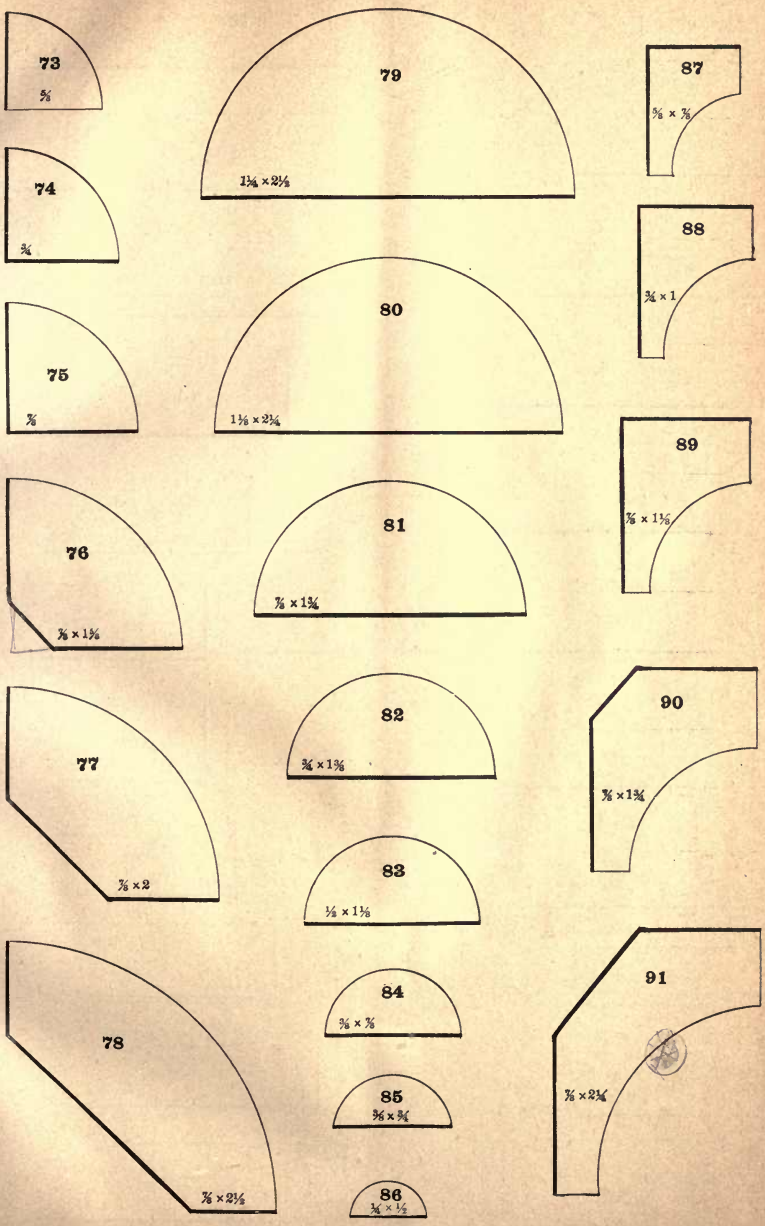
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⅝ × ⅞
74
¾
88
¾ × 1
80
1½ × 2¼
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⅞
89
⅞ × 1⅛
81
⅞ × 1¾
76
⅞ × 1⅛
82
¾ × 1⅜
90
⅞ × 1¾
77
⅞ × 2
83
½ × 1⅛
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85
⅜ × ¾
86
¼ × ½

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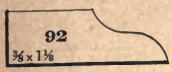
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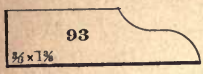
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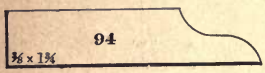
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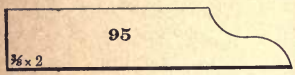
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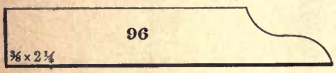
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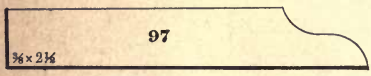
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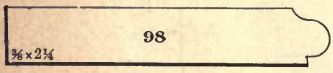
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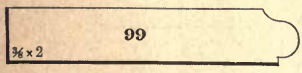
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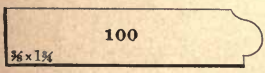
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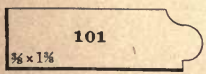
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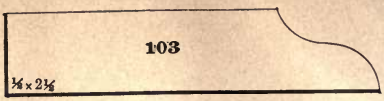
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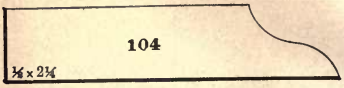
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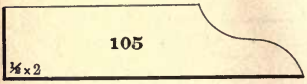
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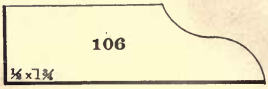
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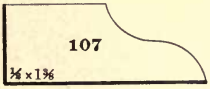
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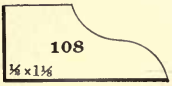
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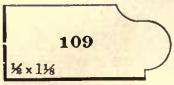
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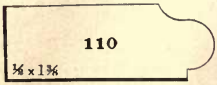
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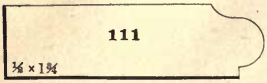
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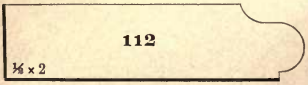
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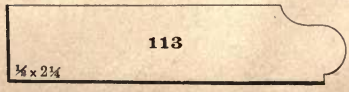
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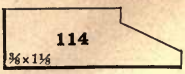
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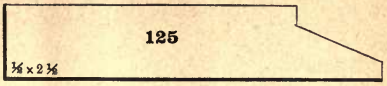
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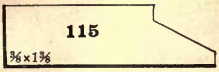
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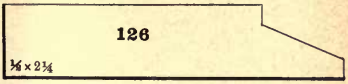
126
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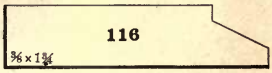
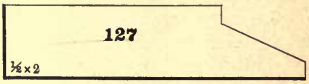
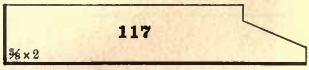
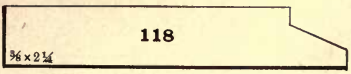

116
3/8 x 1 3/4


127
1/2 x 2

128
1/2 x 1 3/4


117
3/8 x 2

129
1/2 x 1 3/8


118
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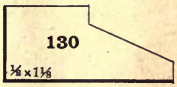
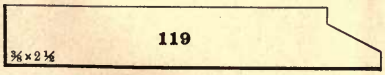
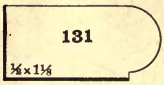
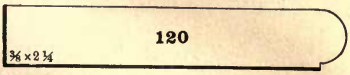

130
1/2 x 1 1/8


119
3/8 x 2 1/8


131
1/2 x 1 1/8


120
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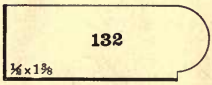
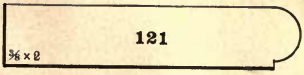
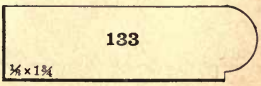
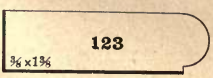

132
1/2 x 1 3/8

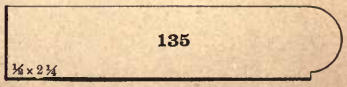

121
3/8 x 2

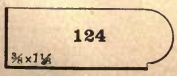

133
1/2 x 1 3/4

122
3/8 x 1 3/4

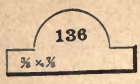
134
1/2 x 2

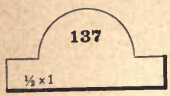

123
3/8 x 1 3/8

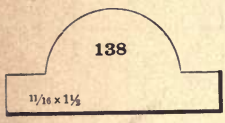

135
1/2 x 2 1/4

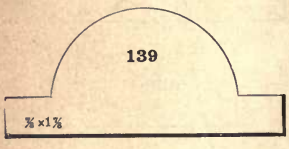

124
3/8 x 1 1/8

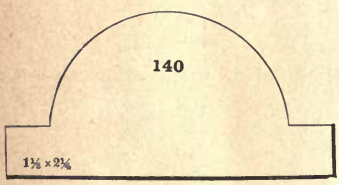
ASTRAGAL MOULDINGS.

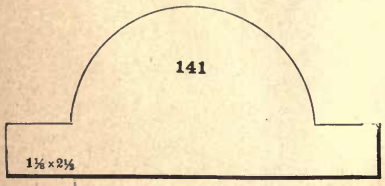


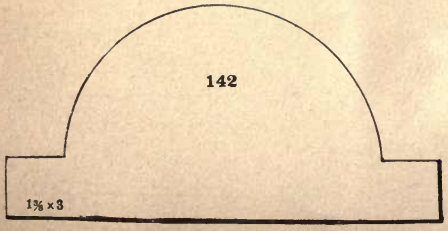


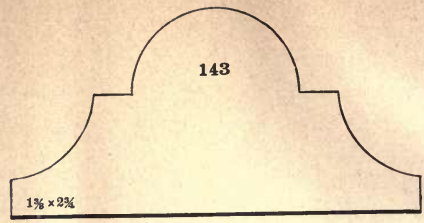


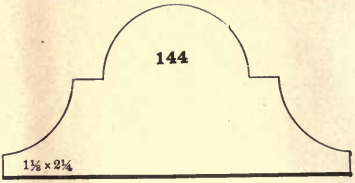


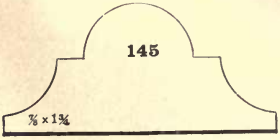


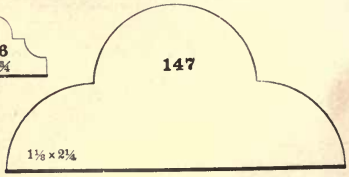


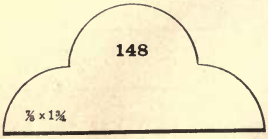


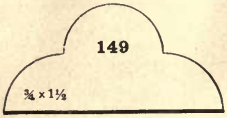


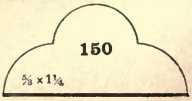


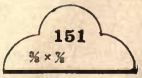


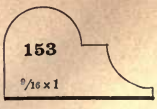


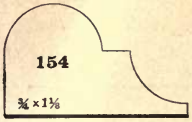


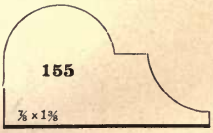


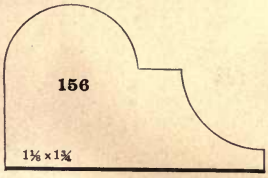


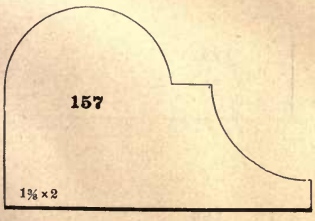


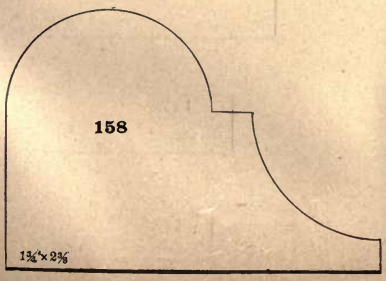

153
9/16 x 1

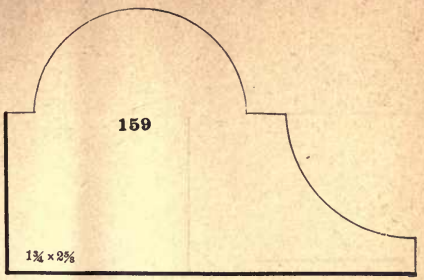

154
¾ x 1⅛

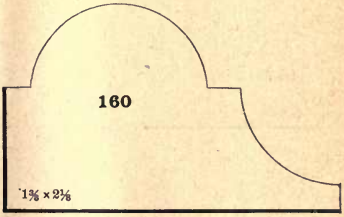

155
⅞ x 1⅜

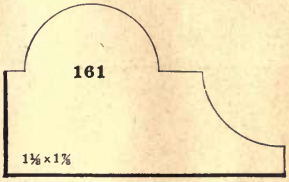

156
1⅛ x 1¾

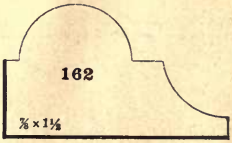

157
1⅜ x 2

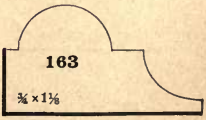

158
1¾ x 2⅜

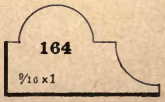

159
1¾ x 2⅜


160
1⅜ x 2⅛

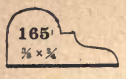

161
1⅛ x 1⅞

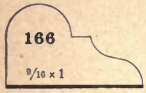

162
⅞ x 1½

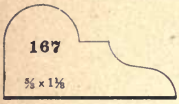

163
¾ x 1⅛

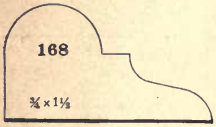

164
9/16 x 1

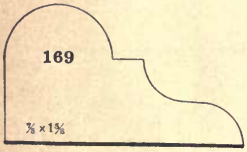
NOSINGS.

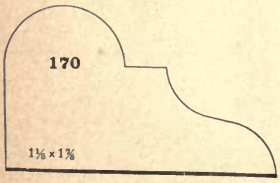

165
⅜ × ¾

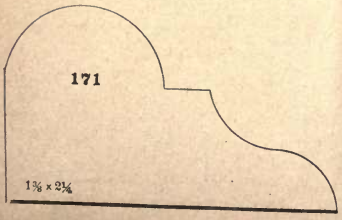

166
9/10 × 1

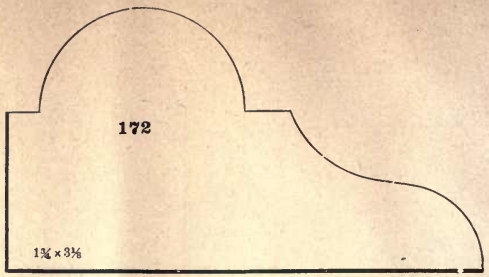

167
⅝ × 1⅛

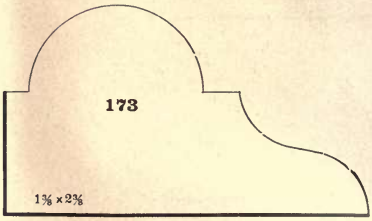

168
¾ × 1⅛

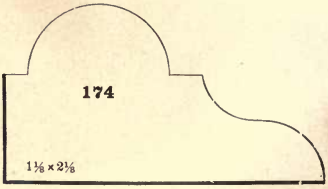

169
⅞ × 1⅛

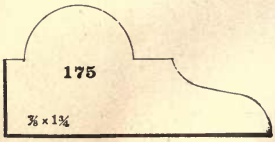

170
1⅛ × 1⅜

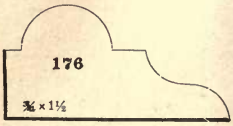

171
1⅜ × 2¼

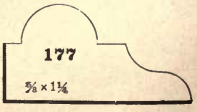

172
1¾ × 3⅛


173
1⅜ × 2⅜

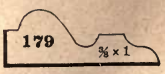

174
1⅛ × 2⅛

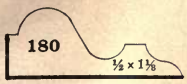

175
⅞ × 1¾

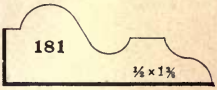

176
⅜ × 1½

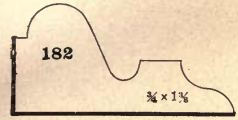

177
⅝ × 1¼

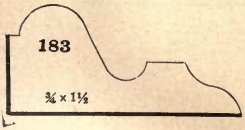
178
½ × 1

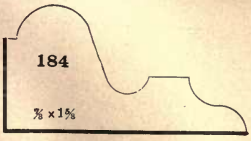

179
⅜ × 1

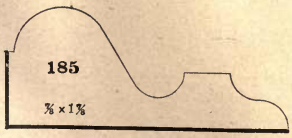

180
½ × 1⅛

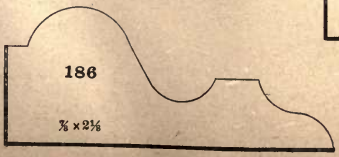

181
½ × 1⅜

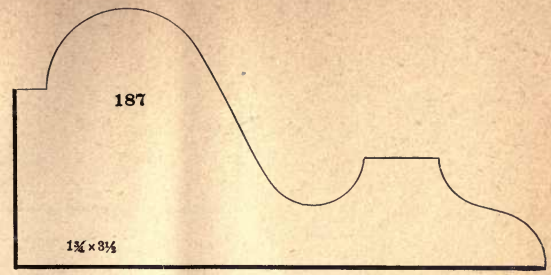

182
¾ × 1¾

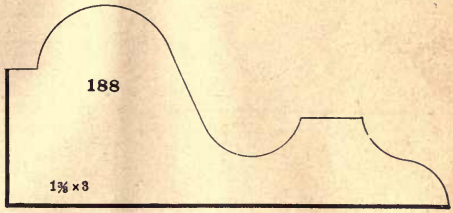

183
¾ × 1½

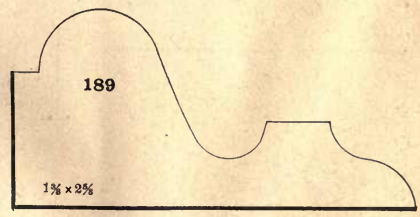

184
⅞ × 1⅝

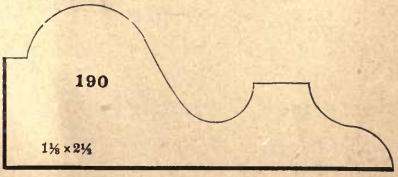

185
⅞ × 1⅞

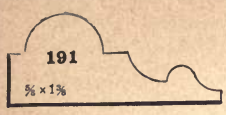

186
⅞ × 2⅛

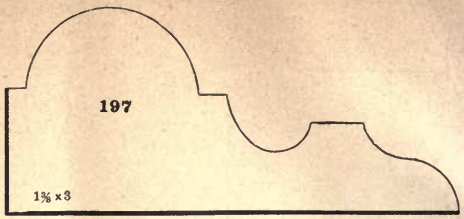

187
1¾ × 3½

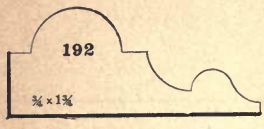

188
1⅜ × 3

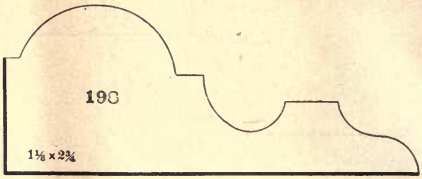

189
1⅜ × 2⅝

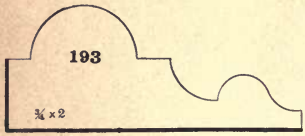

190
1⅛ × 2⅛

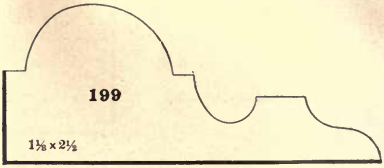

191
⅝ x 1⅜

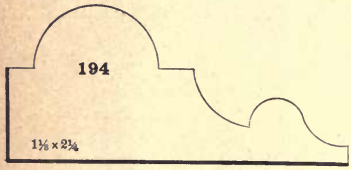

197
1⅜ x 3

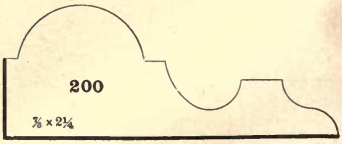

192
¾ x 1¾

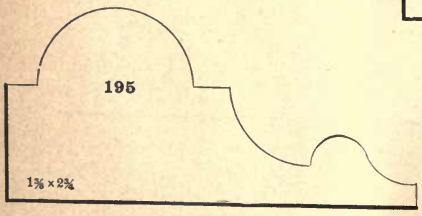

198
1⅛ x 2¾

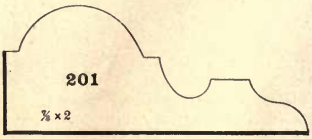

193
¾ x 2

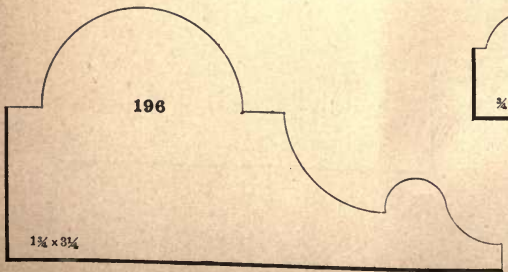

199
1⅛ x 2½

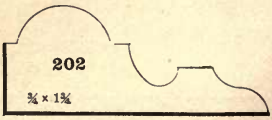

194
1⅛ x 2¼

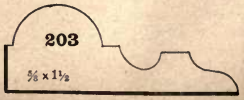

200
⅞ x 2¼

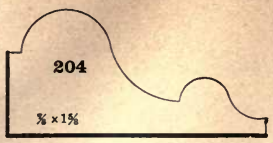

195
1⅜ x 2¾

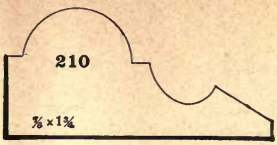

201
⅞ x 2


196
1¾ x 3¼

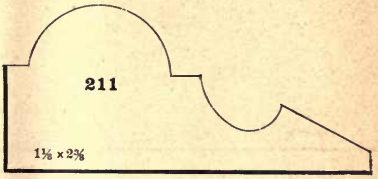

202
¾ x 1¾

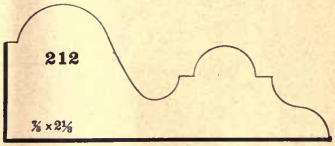

203
⅝ x 1½

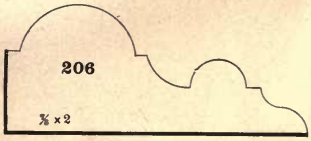

204
⅞ x 1⅝

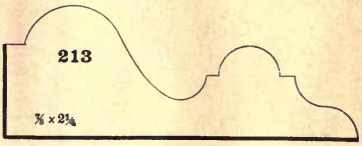

210
⅞ x 1¾

205
1⅛ x 2⅛

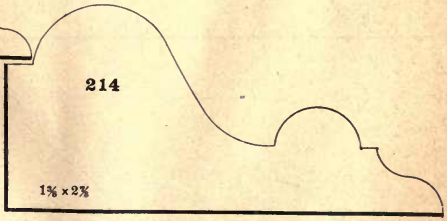

211
1⅛ x 2⅜

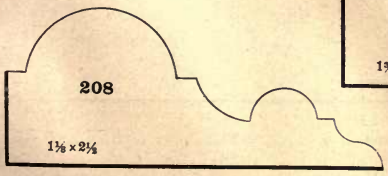

212
⅞ x 2⅛

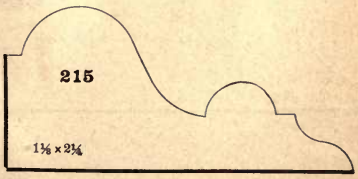

206
⅞ x 2

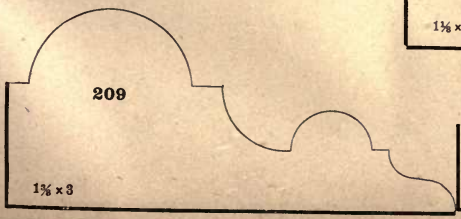

213
⅞ x 2¼

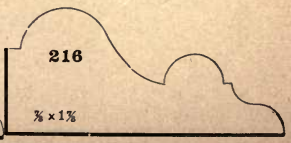
207
⅞ x 2¼


214
1⅜ x 2⅞

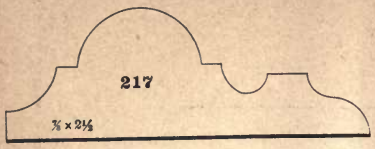

208
1⅛ x 2⅛

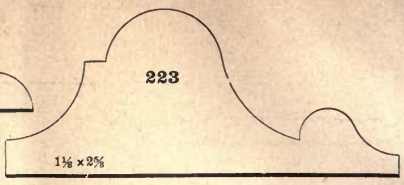

215
1⅛ x 2¼

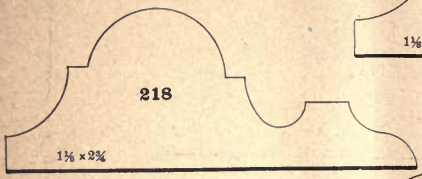

209
1⅜ x 3

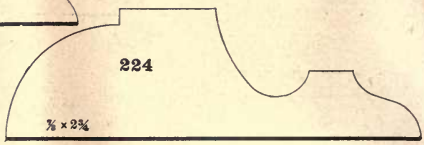

216
⅞ x 1⅞

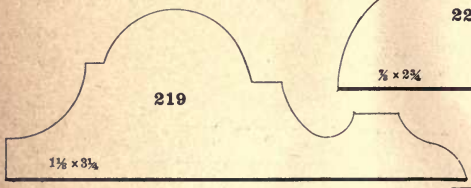
BAND MOULDINGS.

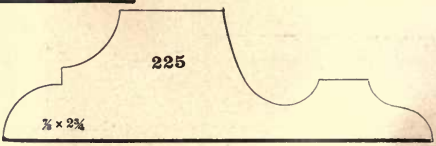


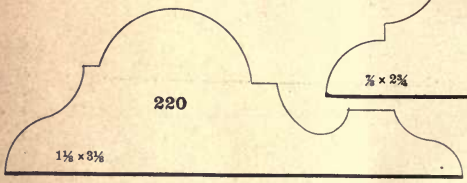


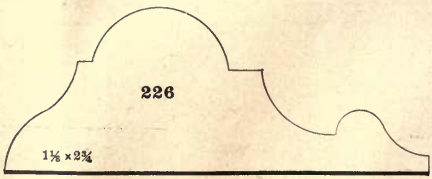


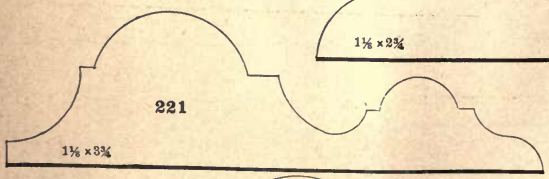


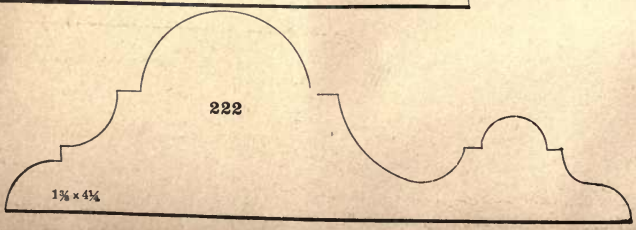




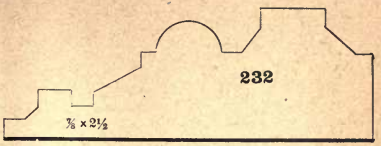


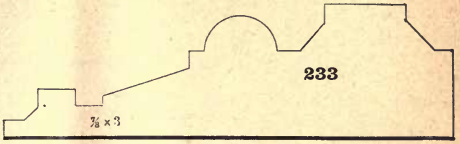


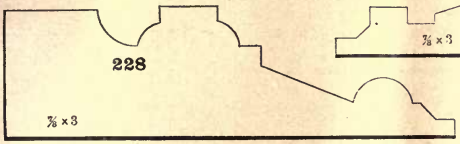


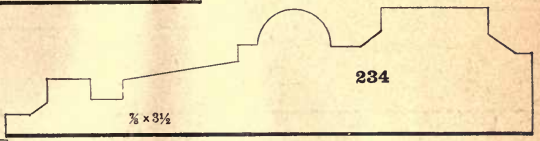


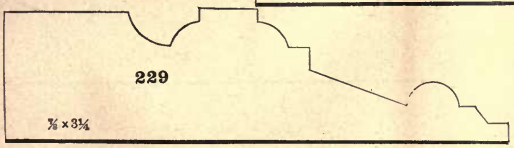
227
⅞ x 2½

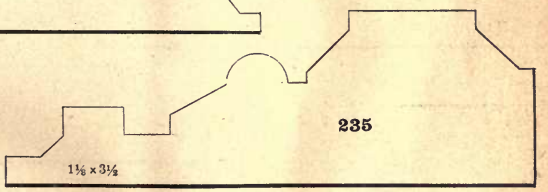

232
⅞ x 2½

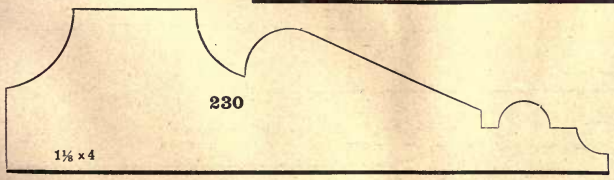

233
⅞ x 3


228
⅞ x 3


234
⅞ x 3½


229
⅞ x 3¼


235
1⅛ x 3½


230
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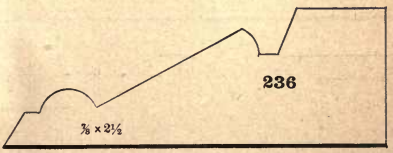
236
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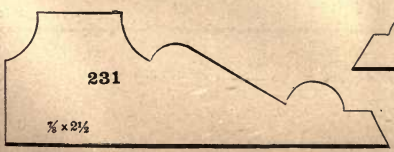
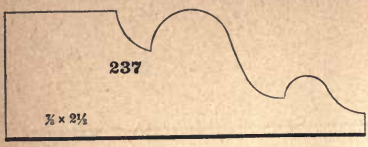
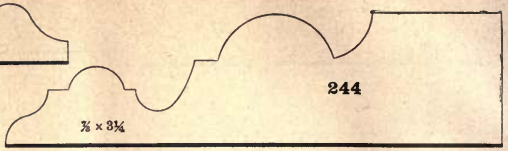
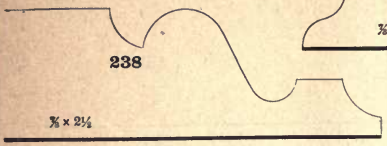
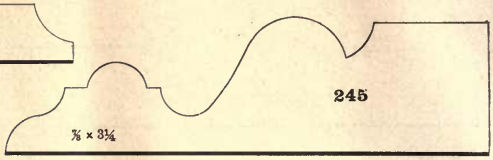

231
⅞ x 2½


237
⅞ x 2½


244
⅞ x 3¼


238
⅞ x 2½


245
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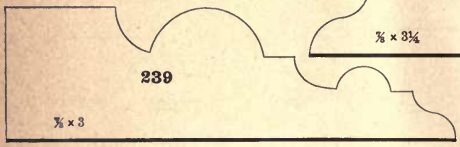
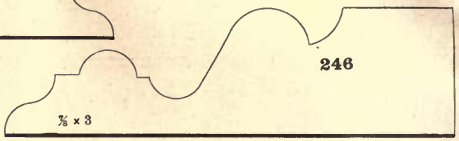
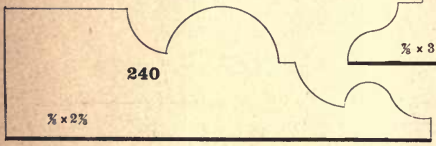

239
⅞ x 3


246
⅞ x 3


240
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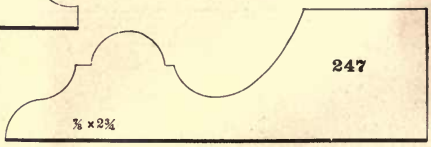
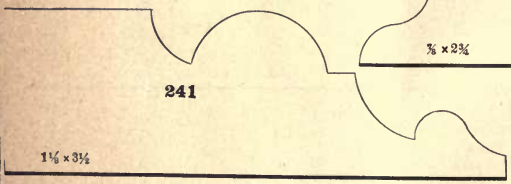
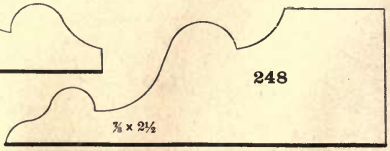
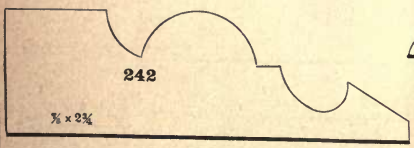
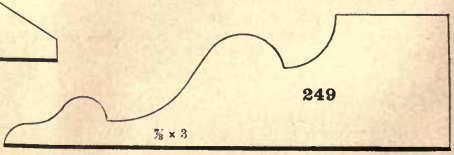
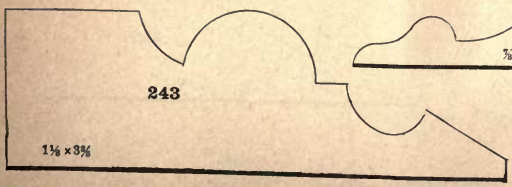

247
⅞ x 2¾

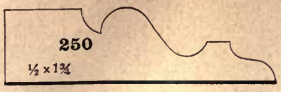

241
1⅛ x 3½

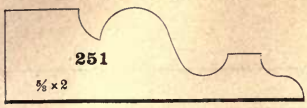

248
⅞ x 2½

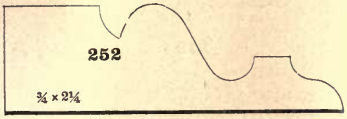

242
⅞ x 2¾

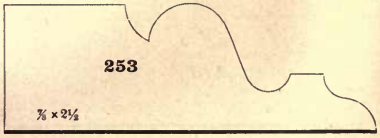

249
⅞ x 3

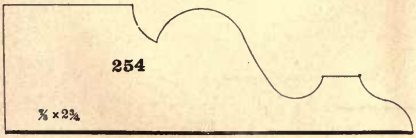

243
1⅛ x 3¾

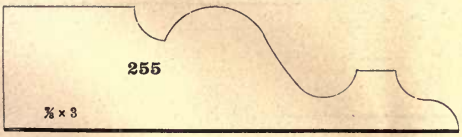

250
½ x 1¾


251
⅝ x 2


252
¾ x 2¼


253
⅞ x 2½


254
⅞ x 2¾


255
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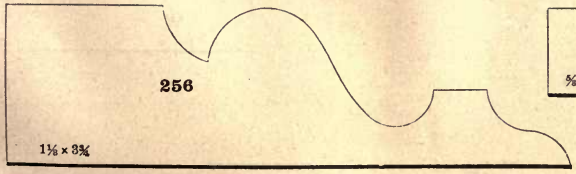
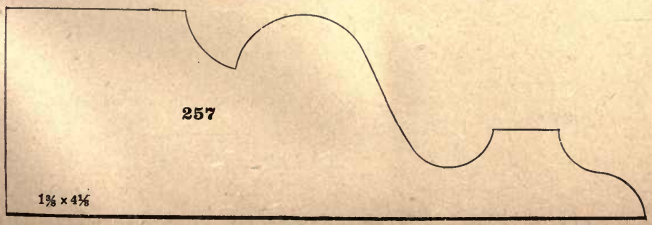
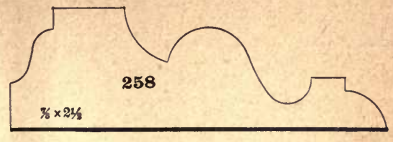
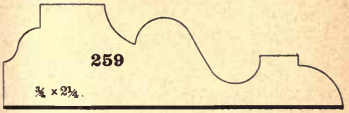
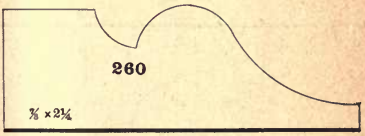
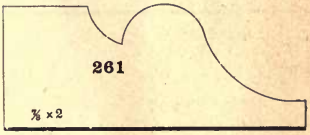

256
1⅛ x 3¾

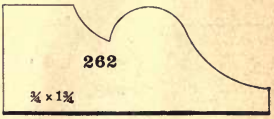

257
1⅜ x 4½

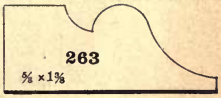

258
⅞ x 2½


259
¾ x 2¼

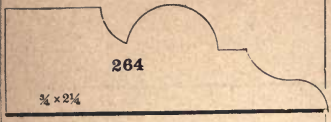

260
⅞ x 2½

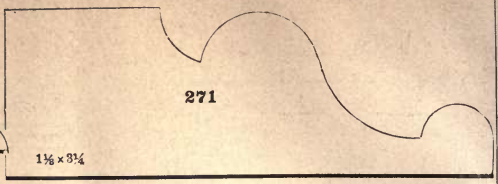

261
⅞ x 2

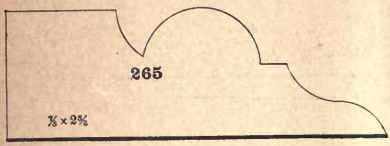

262
¾ x 1¾

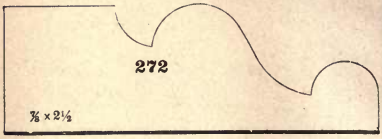

263
⅝ x 1⅜

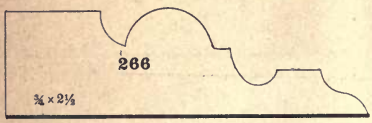
BAND MOULDINGS.

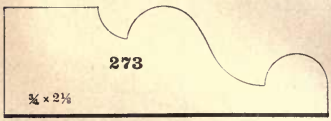


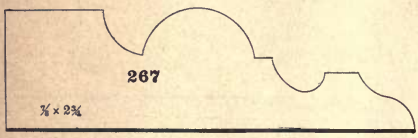


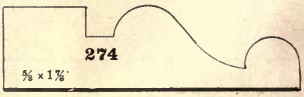


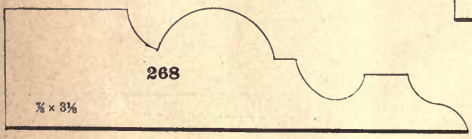


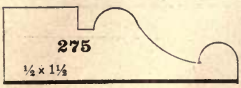


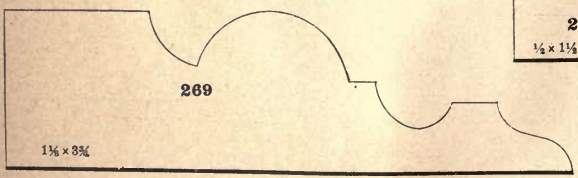


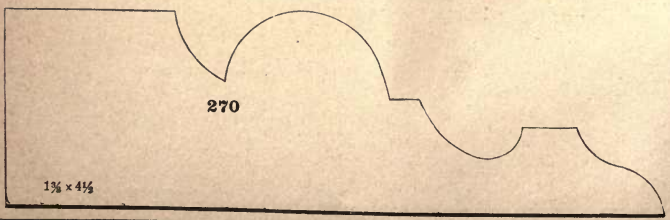


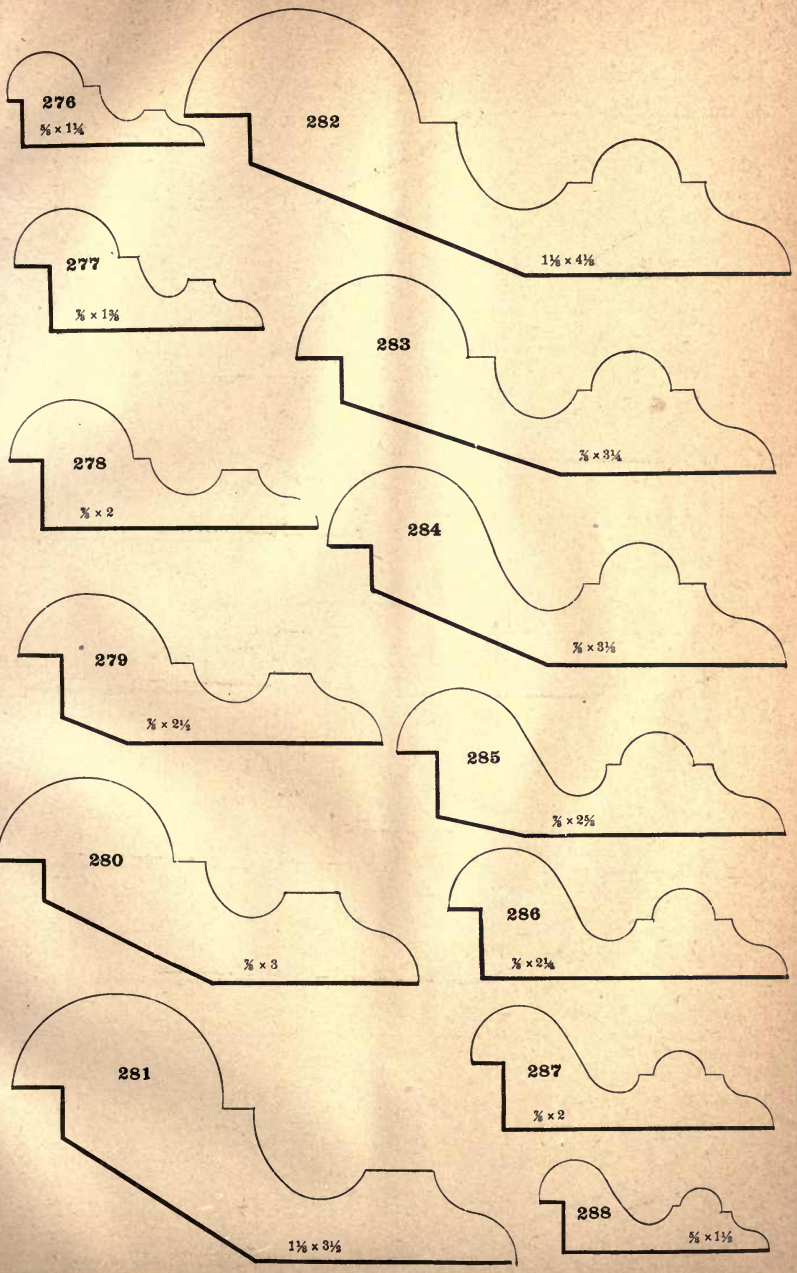




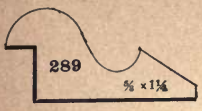


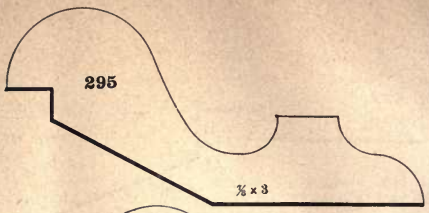


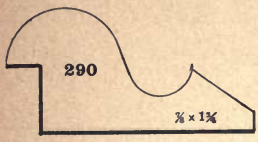


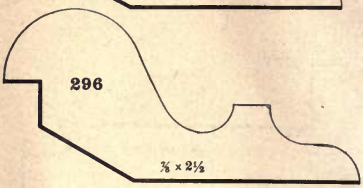

276
⅝ x 1¼
282
1⅛ x 4⅛
277
⅞ x 1⅜
283
⅞ x 3¼
278
⅞ x 2
284
⅞ x 3½
279
⅞ x 2½
285
⅞ x 2⅝
280
⅞ x 3
286
⅞ x 2⅛
281
1⅛ x 3½
287
⅞ x 2
288
⅝ x 1½

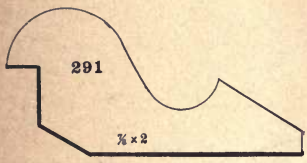
RABBETED PANEL AND BASE MOULDINGS.

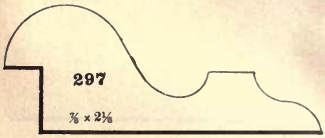


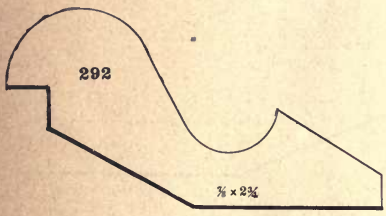


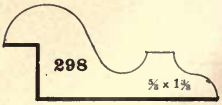


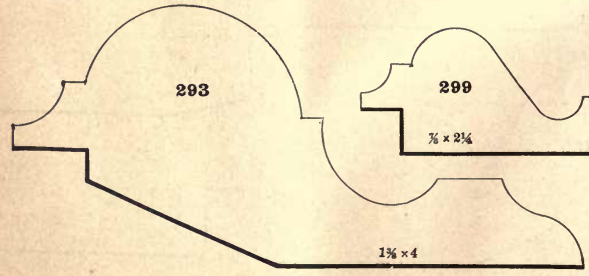


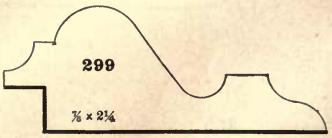


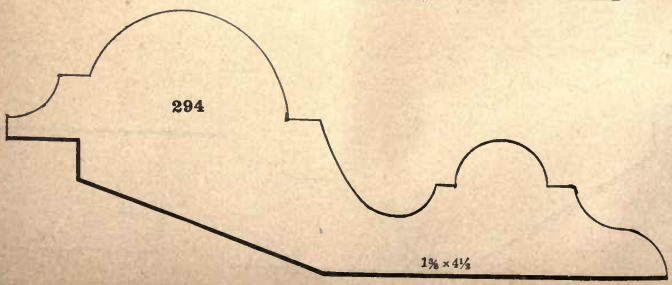


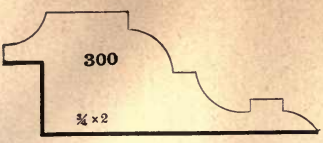


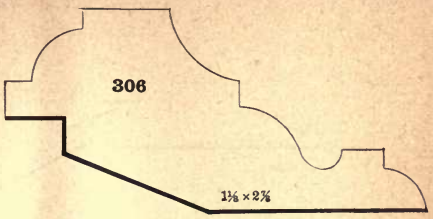









300
¾ × 2


306
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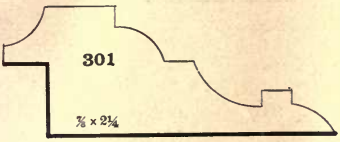
301
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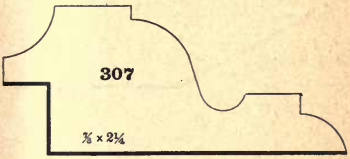
307
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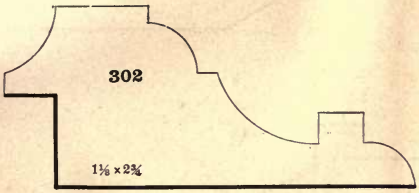
302
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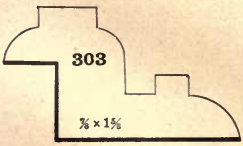
308
⅞ × 2


303
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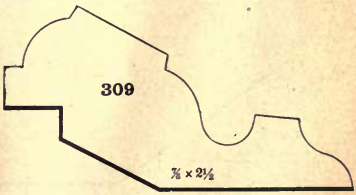
309
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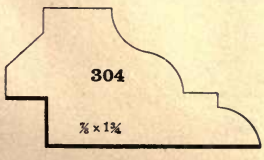
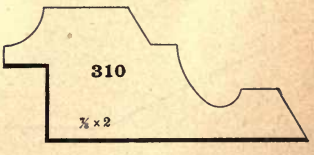

304
⅞ × 1¾


310
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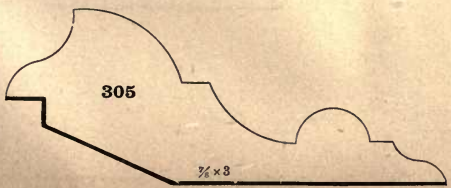
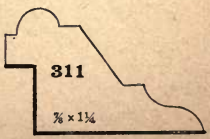
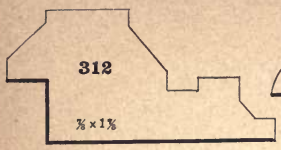

305
⅞ × 3


311
⅞ × 1¼


312
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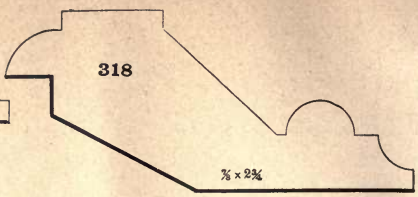
318
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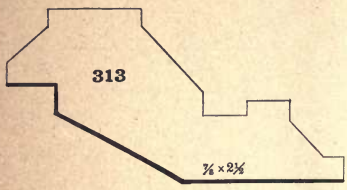
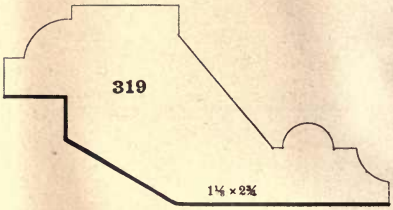
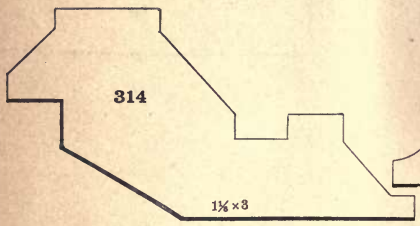

313
⅞ × 2¼


319
1¼ × 2¾


314
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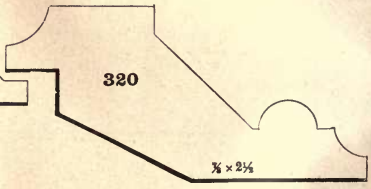
320
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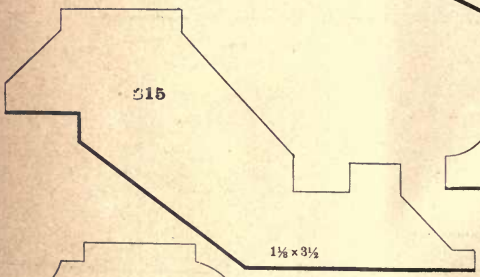
315
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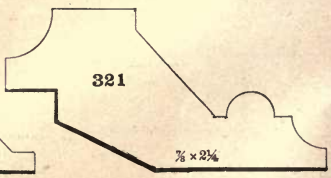
321
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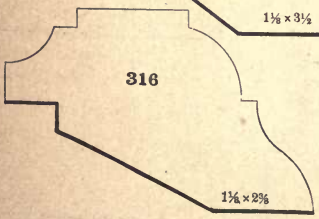
316
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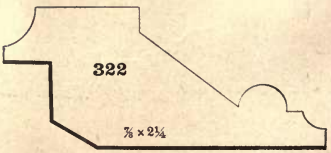
322
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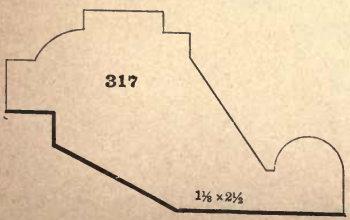
317
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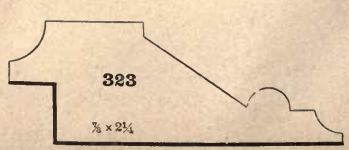
323
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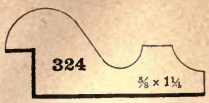
324
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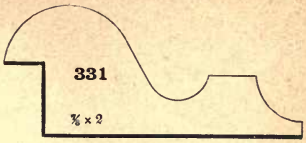
331
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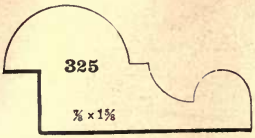
325
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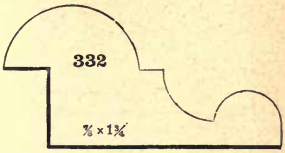
332
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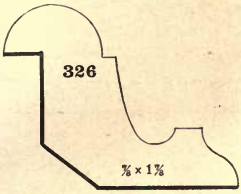
326
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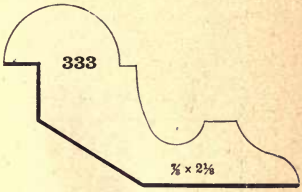
333
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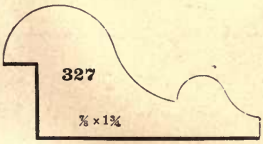
327
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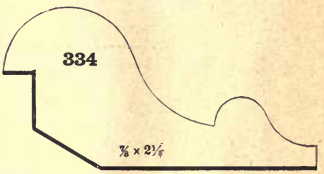
334
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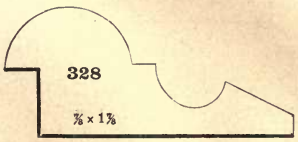
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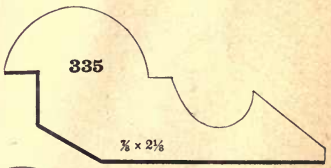
335
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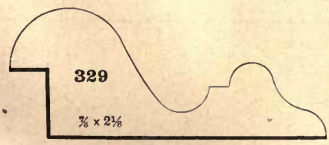
329
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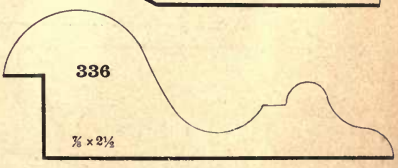
336
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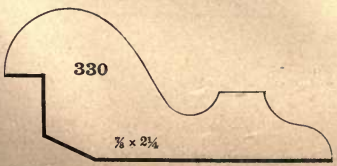
330
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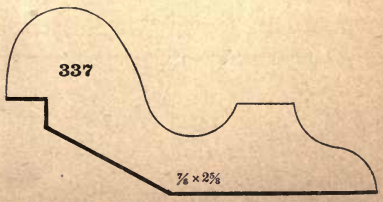
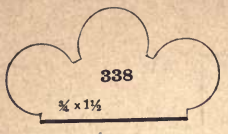
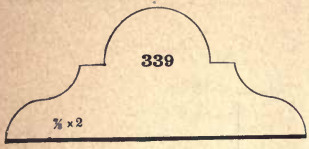
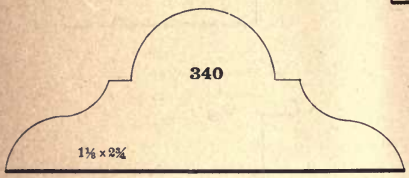
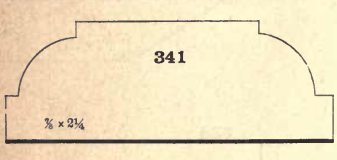

337
⅞ × 2⅝

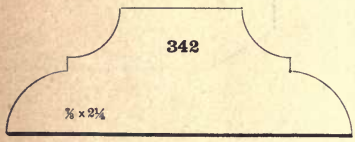
ASTRAGAL AND BATTENS.

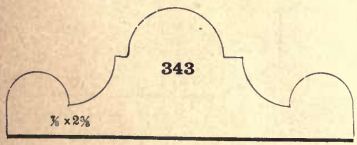


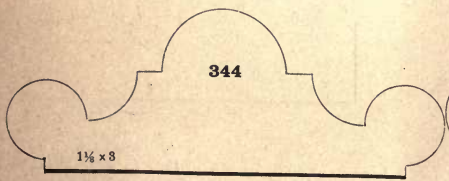


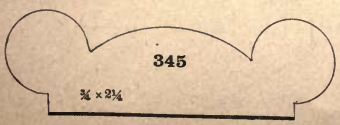


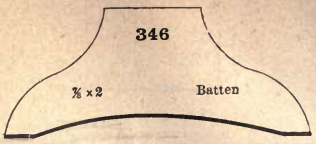


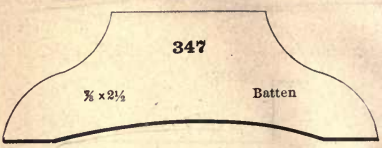


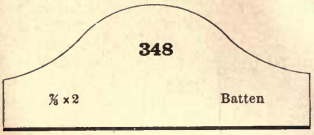


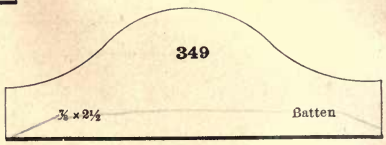


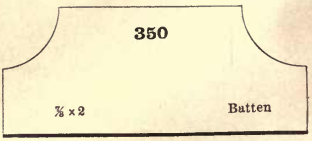


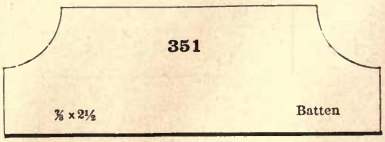


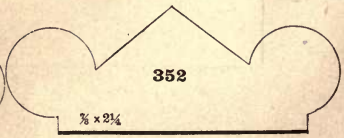


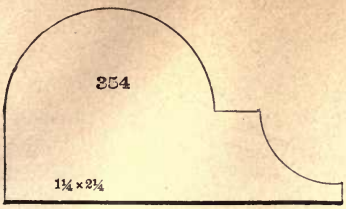


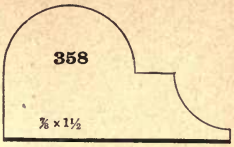


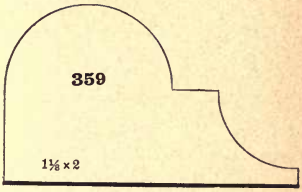


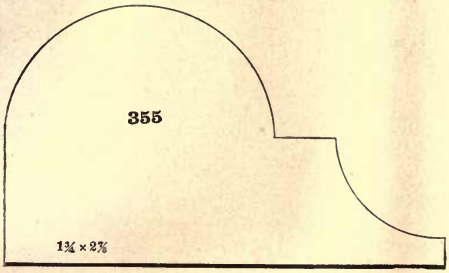


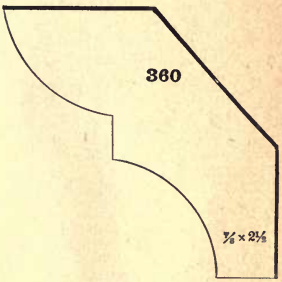


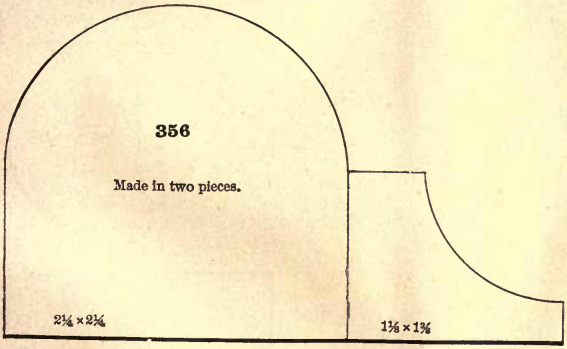

354
1¼ × 2¼

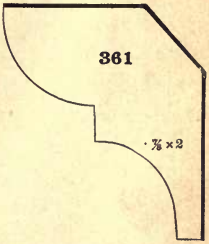

358
⅞ × 1½

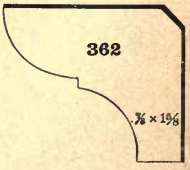

359
1⅛ × 2

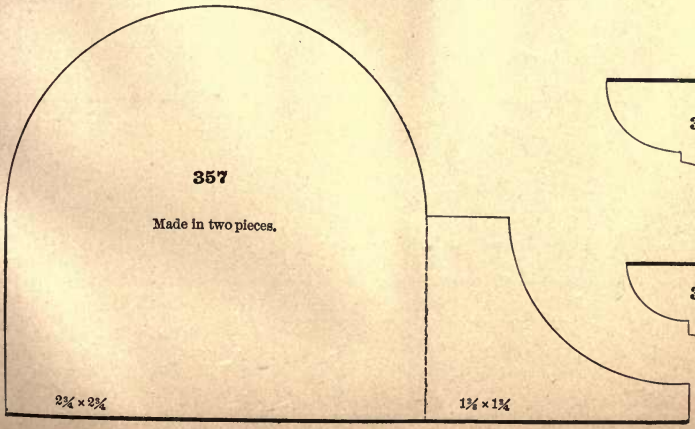

355
1¾ × 2⅞

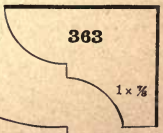

360
⅞ × 2½

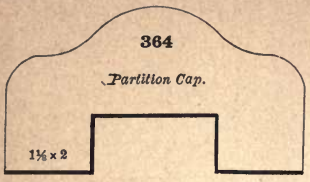

356
Made in two pieces.
2¼ × 2¼
1⅛ × 1⅜

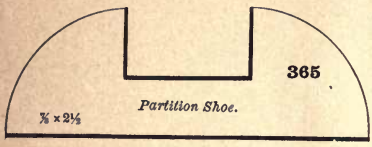

361
⅞ × 2

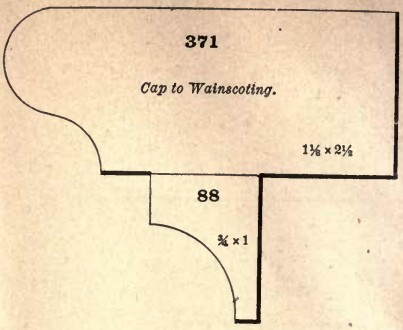

362
⅞ × 1⅝

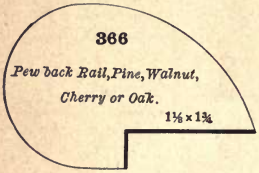

357
Made in two pieces.
2¾ × 2¾
1¾ × 1¾

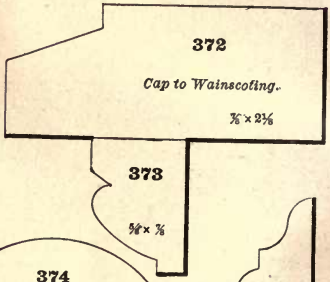

363
1 × ⅞

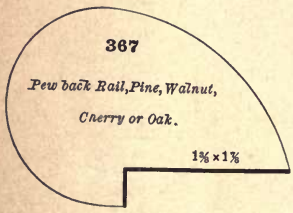


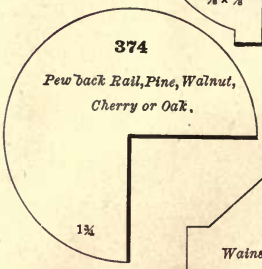


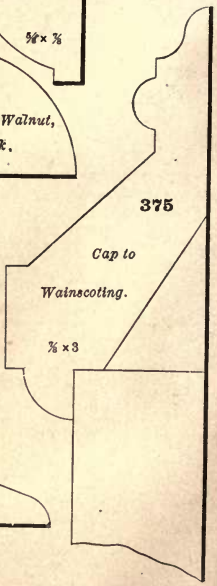


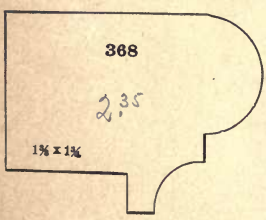


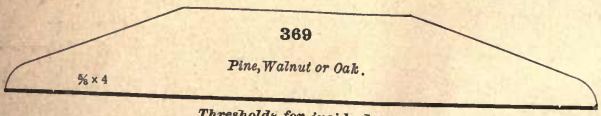




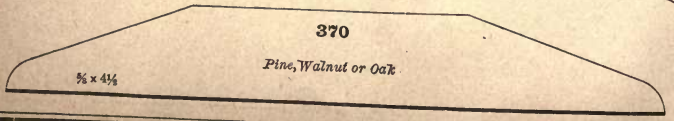


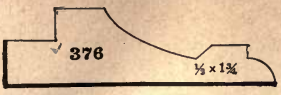






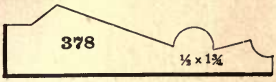
Thresholds for inside doors.

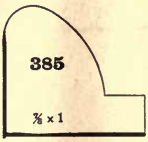


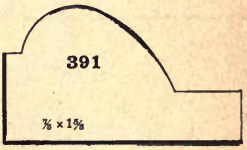

376
½ × 1¾

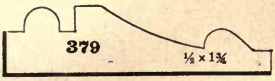
390
⅞ × 1½

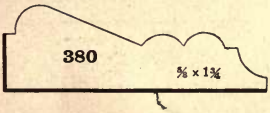
377
½ × 1¾

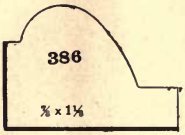

378
½ × 1¾

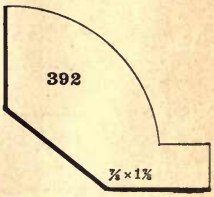

385
⅞ × 1

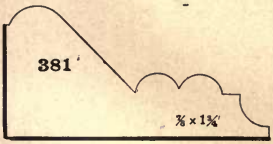

391
⅞ × 1⅝

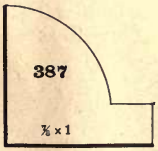

379
½ × 1¾

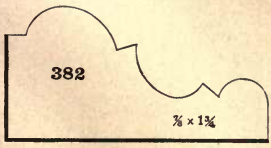

380
⅝ × 1¾

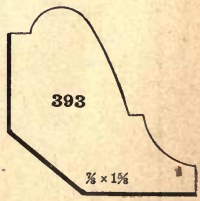

386
⅞ × 1½

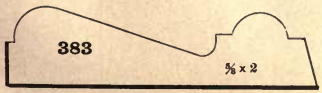

392
⅞ × 1⅝

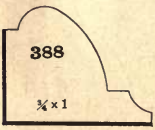

381
⅞ × 1¾

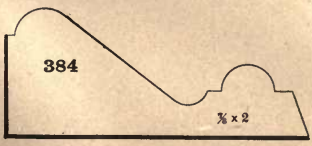

387
⅞ × 1

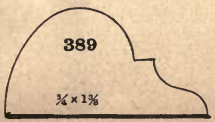

382
⅞ × 1¾

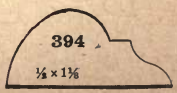

393
⅞ × 1⅝


383
⅝ × 2


388
¾ × 1

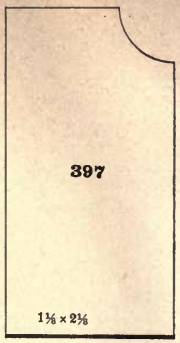

384
⅞ × 2


389
¾ × 1⅜

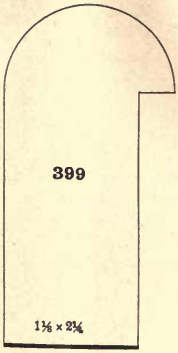

394
½ × 1⅛

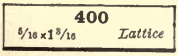
395
⅞ × 1¾

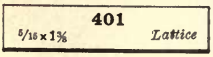
396
1⅛ × 1¾

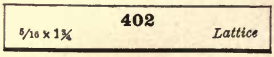

397
1⅛ × 2⅛

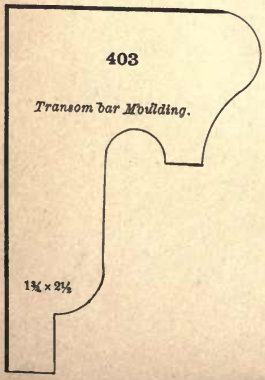
398
1⅛ × 2¼

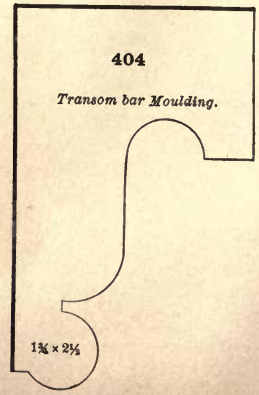

399
1⅛ × 2¼

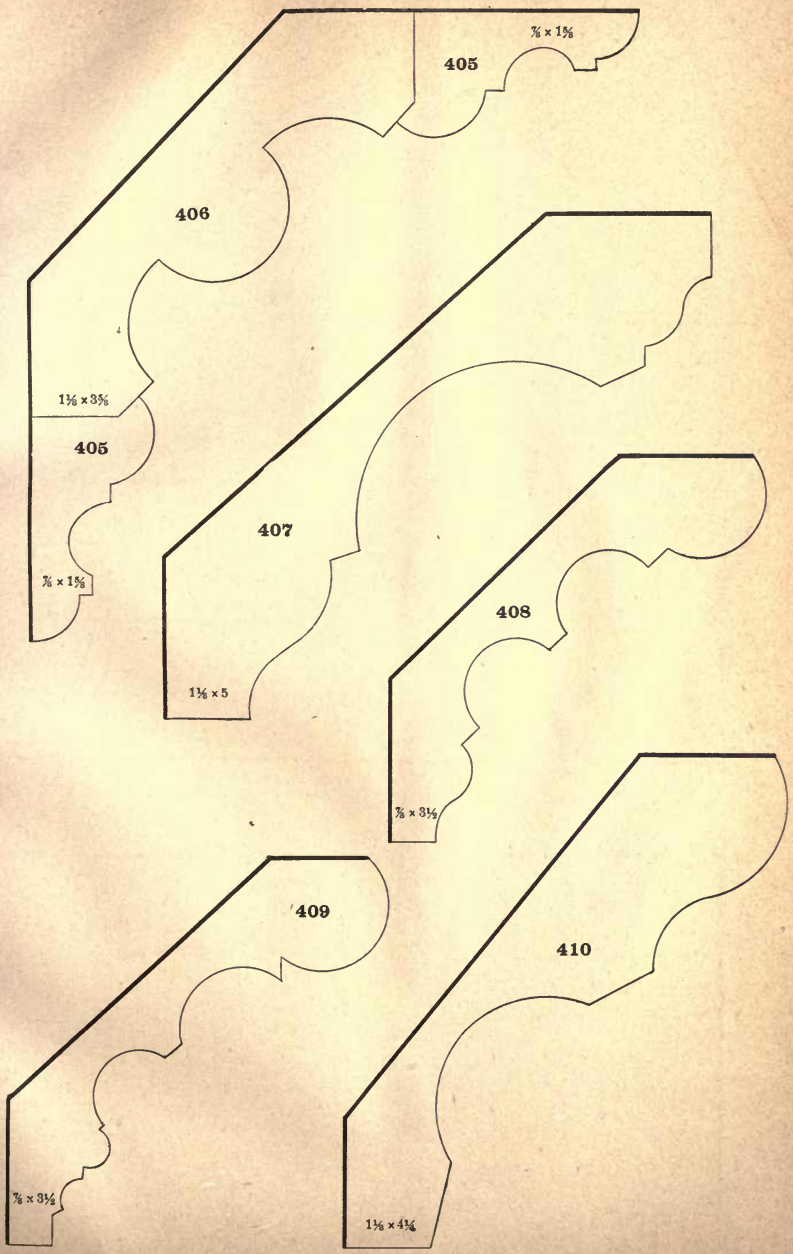

400
5/16 × 1 3/16
Lattice

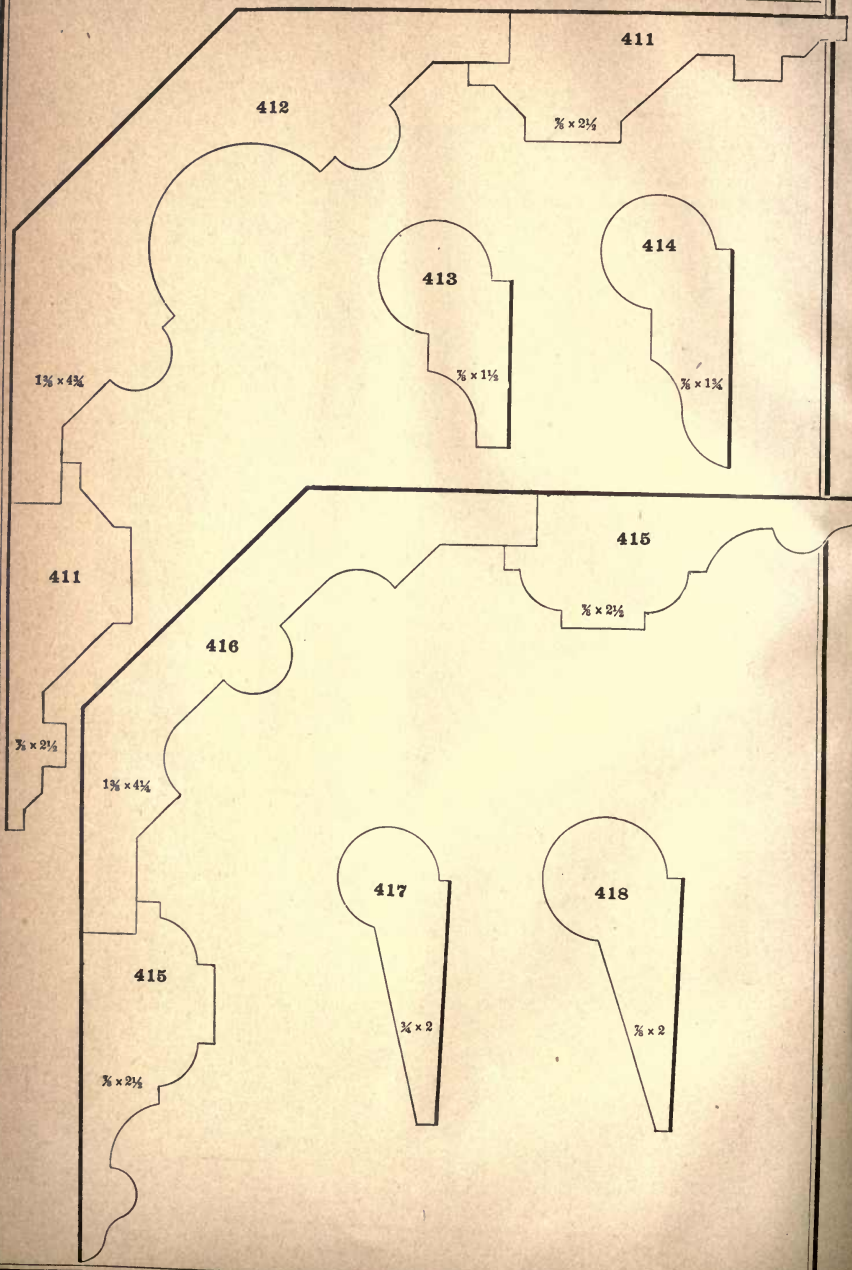

401
5/16 × 1⅜
Lattice


402
5/16 × 1¾
Lattice

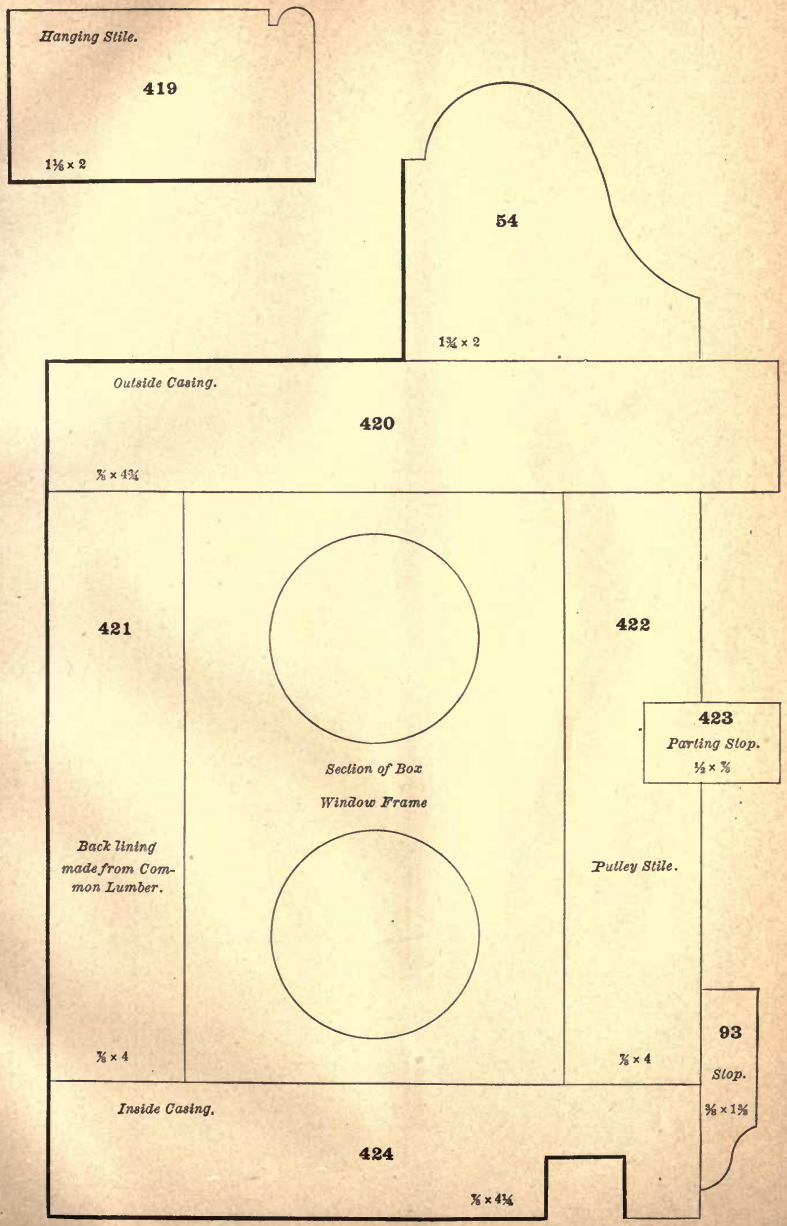

403
Transom bar Moulding.
1¾ × 2½


404
Transom bar Moulding.
1¾ × 2½

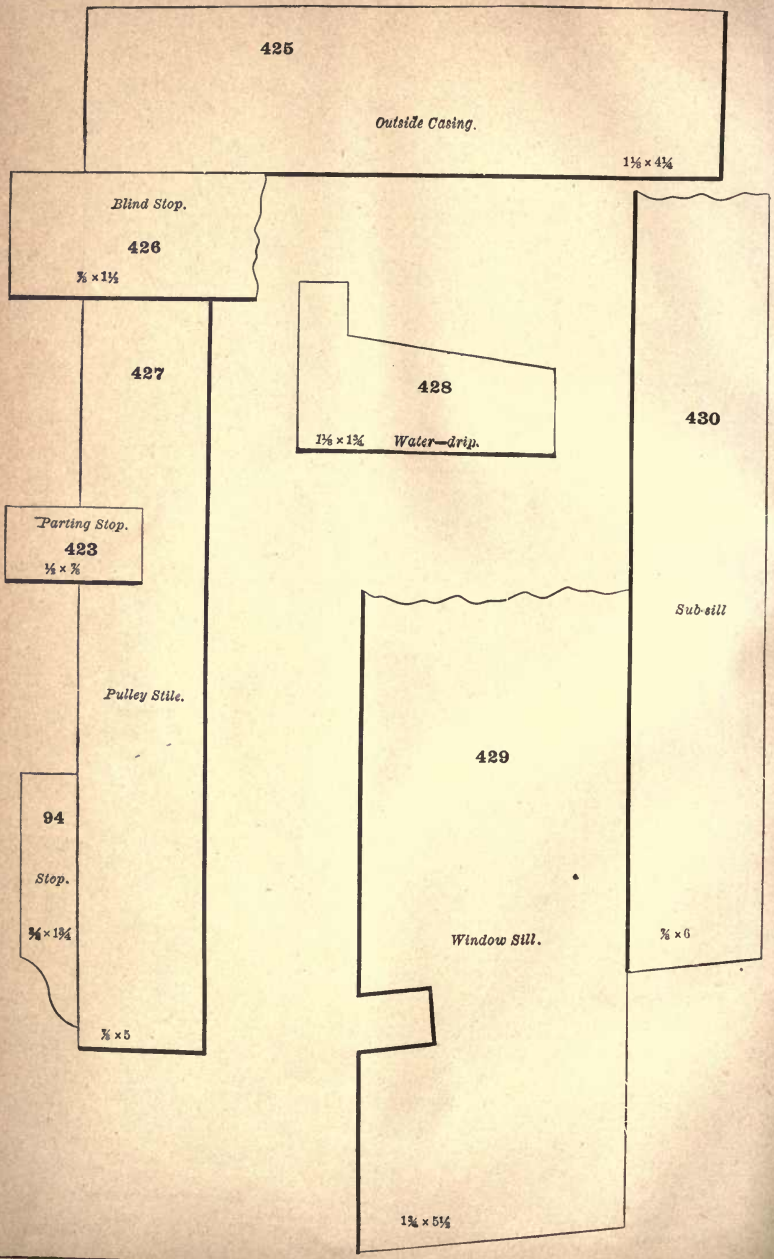

⅞ x 1⅝
405
406
1⅛ x 3⅝
405
⅞ x 1⅝
407
1⅛ x 5
408
⅞ x 3½
409
⅞ x 3½
410
1⅛ x 4¼

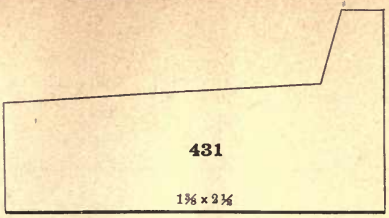

411
412
⅞ x 2½
413
414
⅞ x 1½
⅞ x 1¾
1⅜ x 4¾
411
415
⅞ x 2½
416
⅞ x 2½
1⅜ x 4¼
417
418
415
¼ x 2
⅞ x 2
⅞ x 2½

SECTION OF WINDOW FRAME.



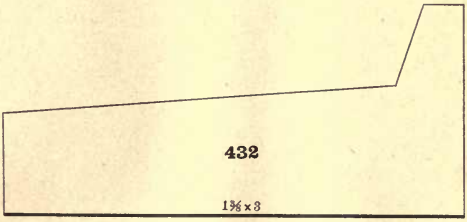
SECTION OF WINDOW FRAME.





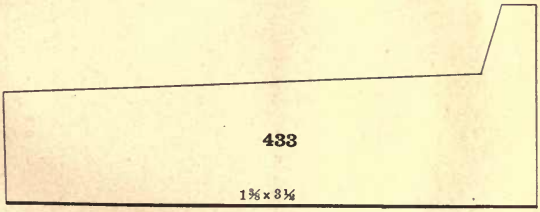
431

1⅜ x 2½



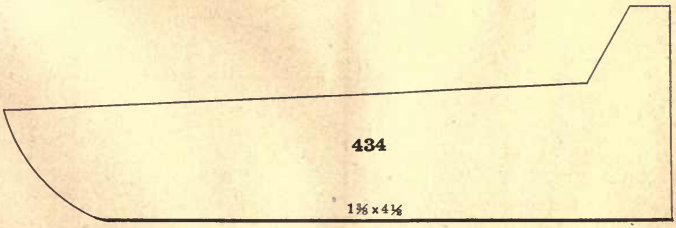
432

1⅜ x 3



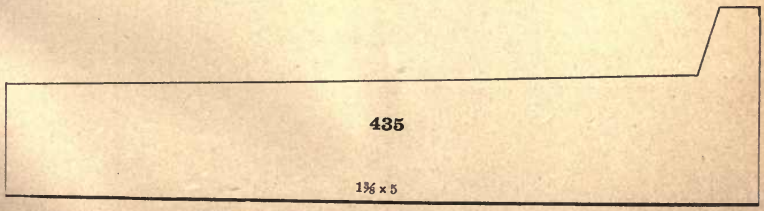
433

1⅜ x 3½



434

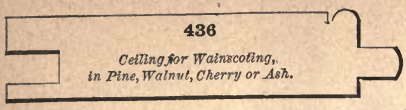
1⅜ x 4½



435

1⅜ x 5

In ordering Water Table, state if square or ¼ round edge is wanted.

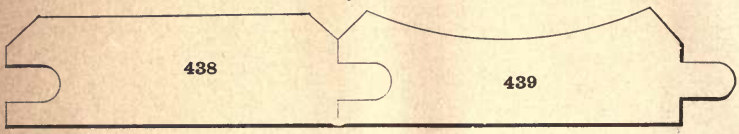


436

Ceiling for Wainscoting, in Pine, Walnut, Cherry or Ash.

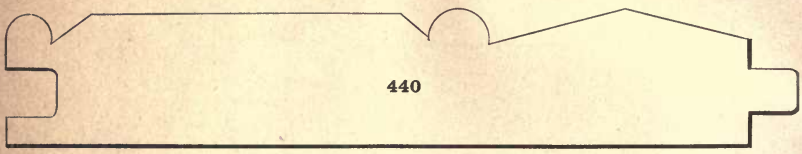
This Ceiling can be made on any circle ordered

437

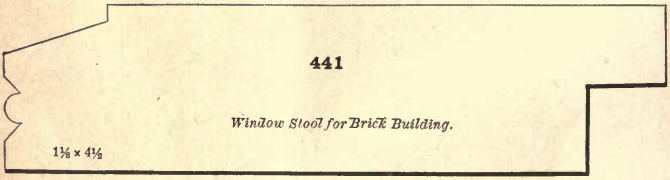


438

439



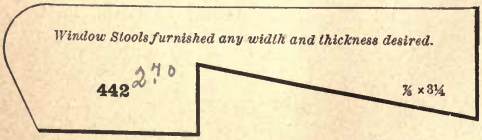
440



441

Window Stool for Brick Building.

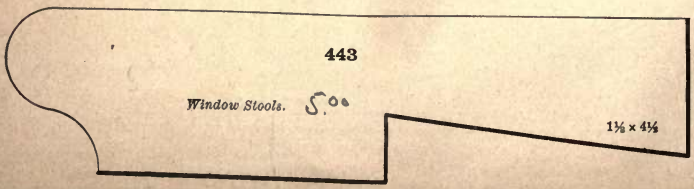
1⅛ x 4½



Window Stools furnished any width and thickness desired.

442 2.40

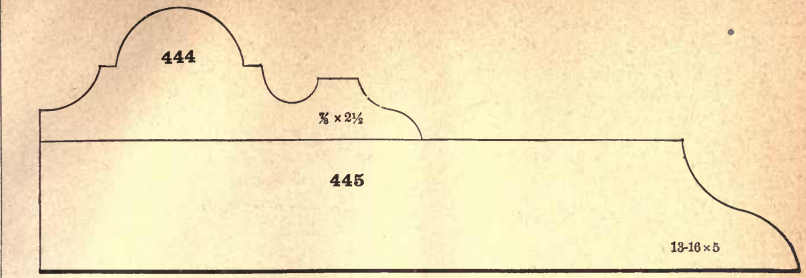
⅞ x 3¼

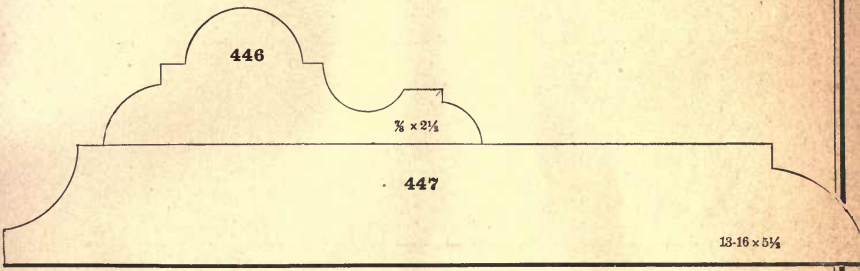


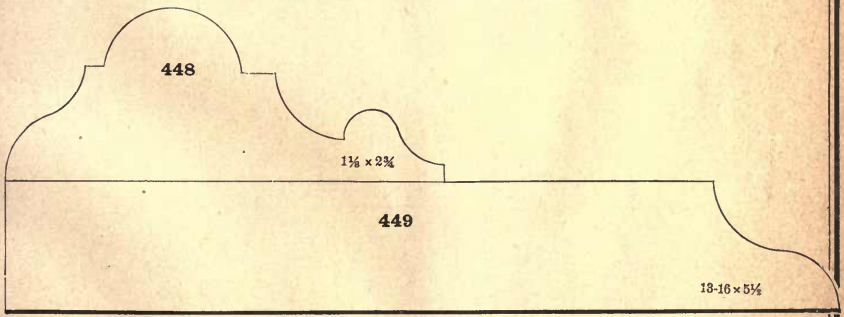
443

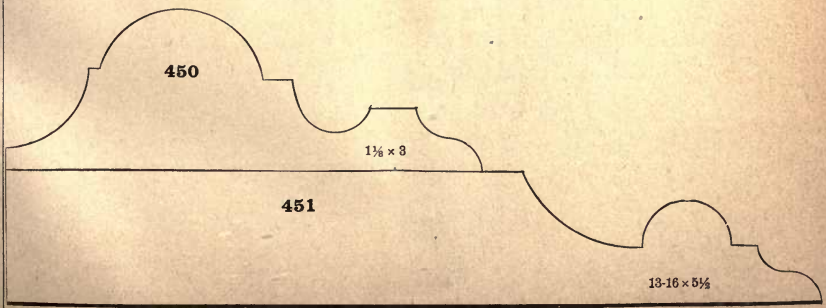
Window Stools. 5.00

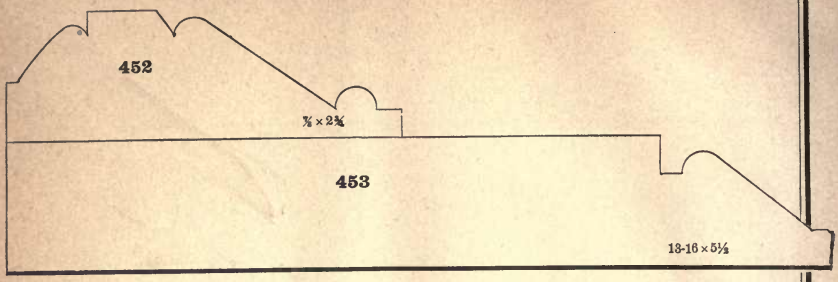
1⅛ x 4½

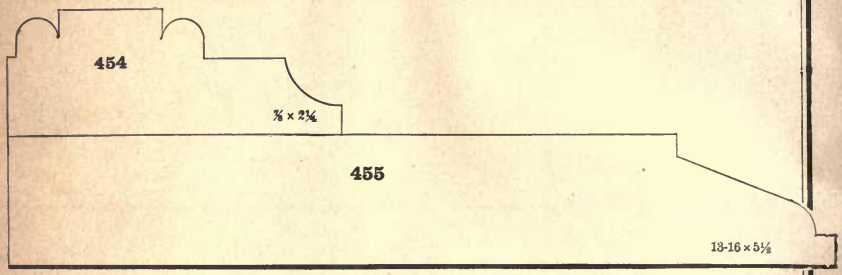

444
⅞ x 2½
445
13-16 x 5

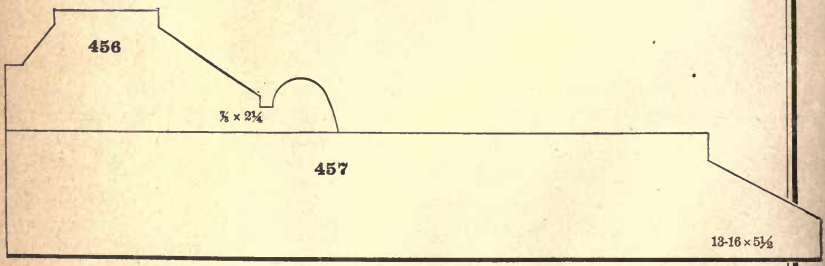

446
⅞ x 2½
447
13-16 x 5½

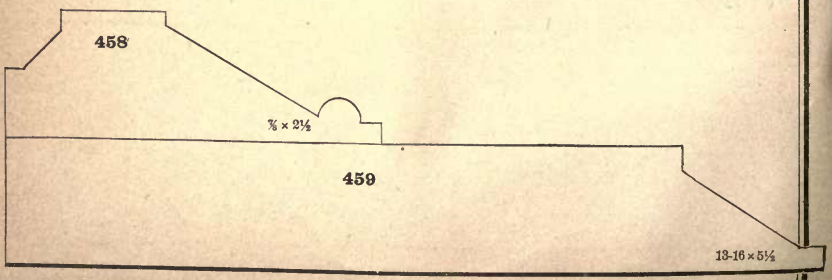

448
1⅛ x 2¾
449
13-16 x 5½

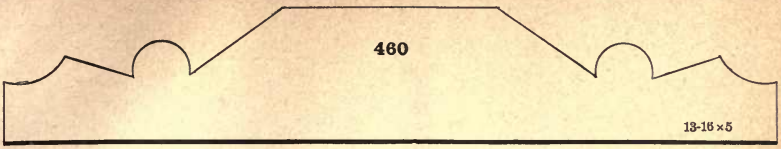

450
1⅛ x 3
451
13-16 x 5½

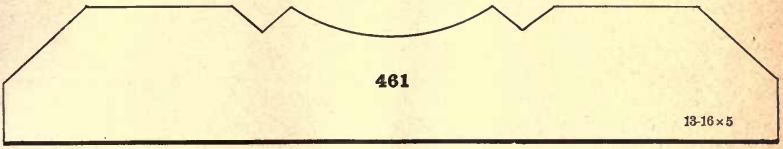

452
⅞ × 2¾
453
13-16 × 5½

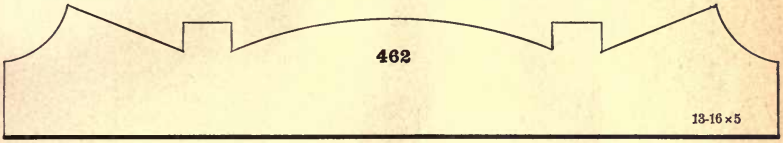

454
⅞ × 2¼
455
13-16 × 5½

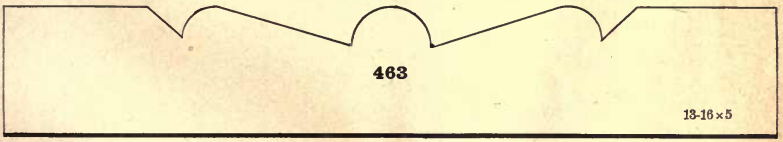

456
⅞ × 2¼
457
13-16 × 5½

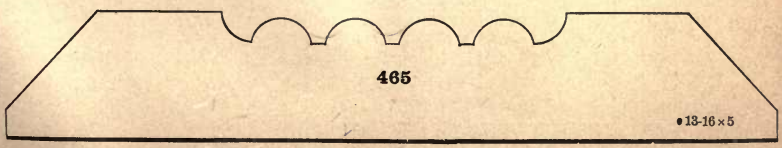

458
⅞ × 2½
459
13-16 × 5½



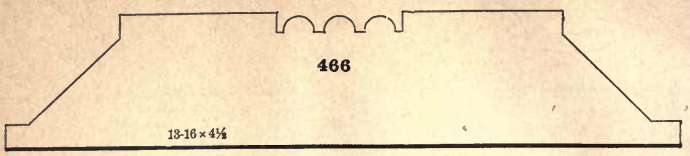


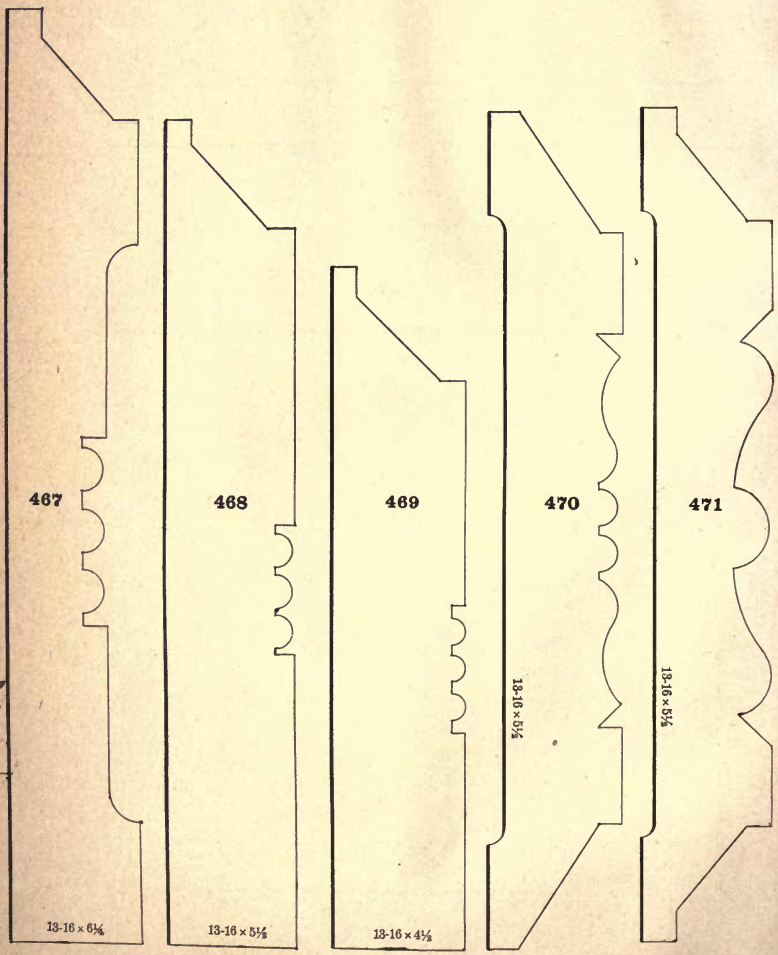


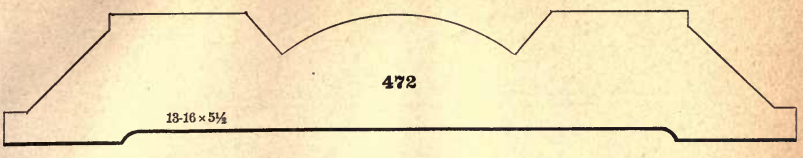




Casings on this Page Suitable for Pilaster Finish.

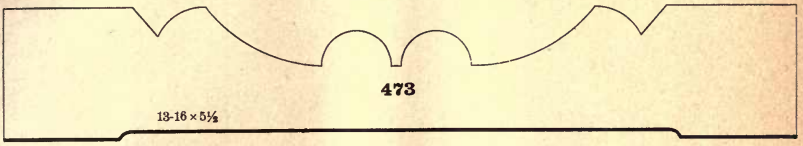

466
13-16 × 4½


467
13-16 × 6¼
468
13-16 × 5½
469
13-16 × 4½
470
13-16 × 5½
471
13-16 × 5½



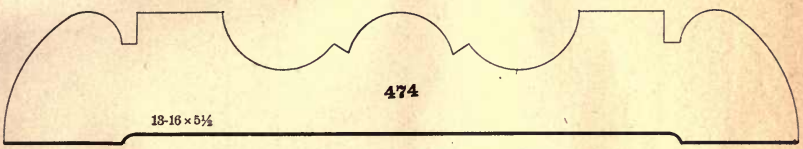
472

13-16 × 5½



473

13-16 × 5½

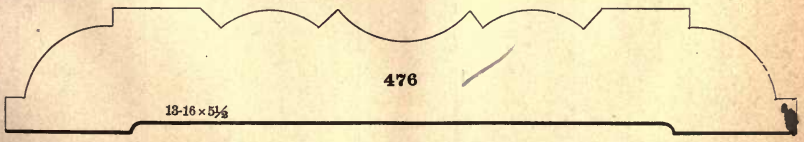


474

13-16 × 5½

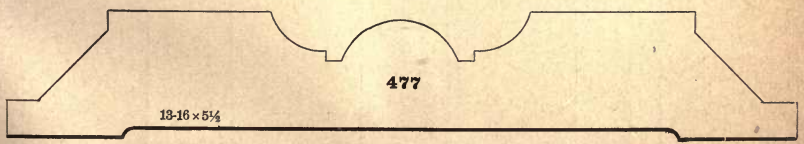
475

13-16 × 5½



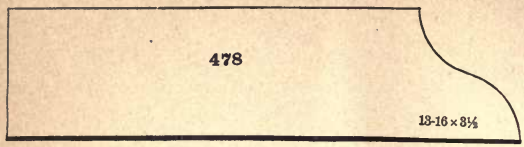
476

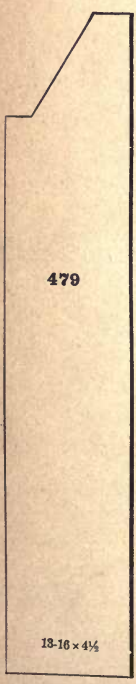
13-16 × 5½



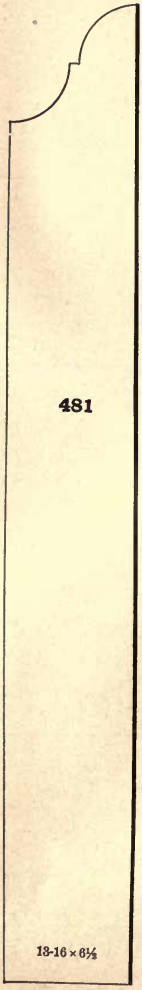
477

13-16 × 5½

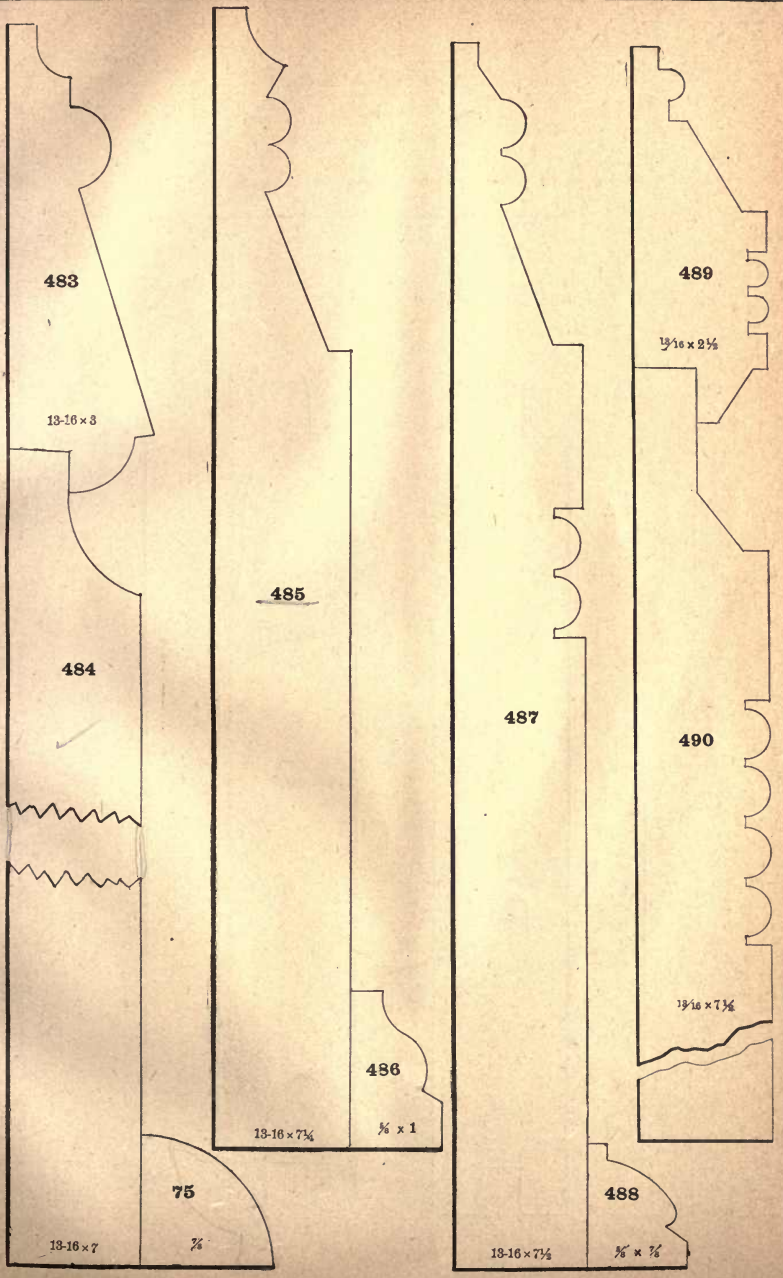

478
13-16 × 3½

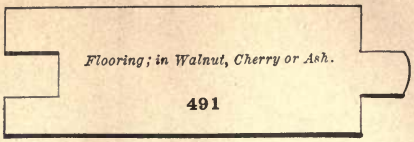

479
13-16 × 4½

480
13-16 × 5½


481
13-16 × 6½

482
13-16 × 7½


483
13-16 × 3
484
485
486
13-16 × 7¼
⅛ × 1
75
⅞
13-16 × 7
487
13-16 × 7½
488
⅝ × ⅞
489
1 9/16 × 2⅛
490
1 9/16 × 7⅛

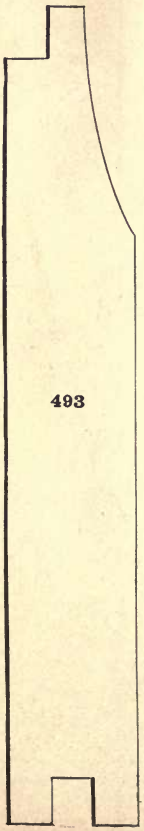


Flooring; in Walnut, Cherry or Ash.

491

DROP SIDING.

492



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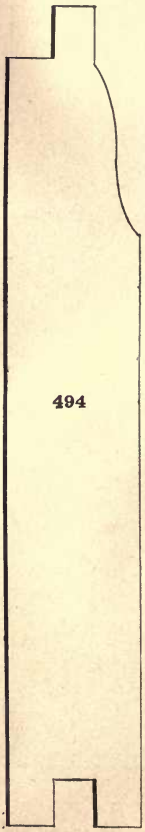
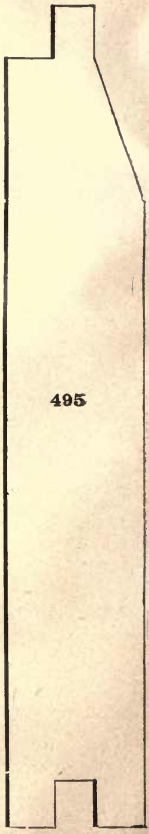
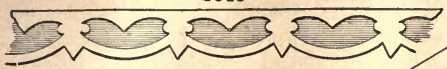


494



495

2045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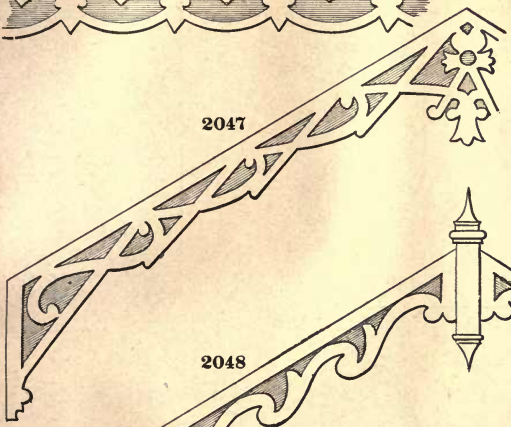
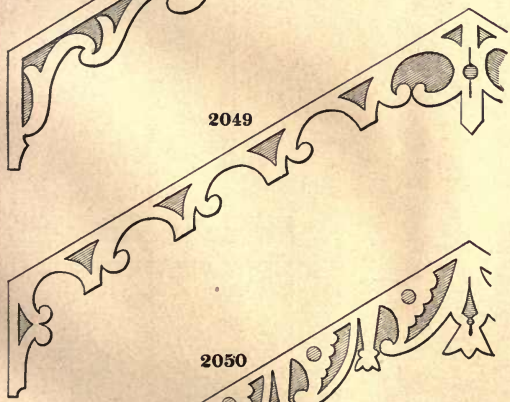

2047

2048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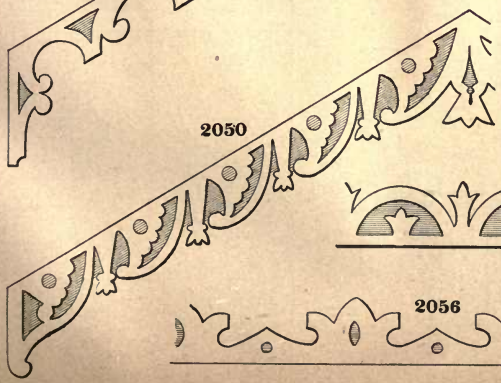
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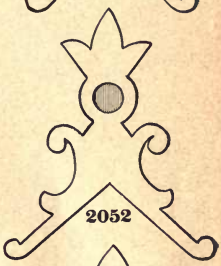
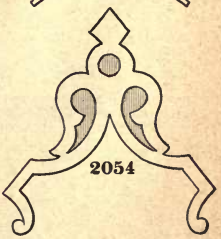
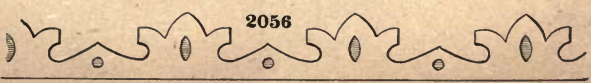
2051

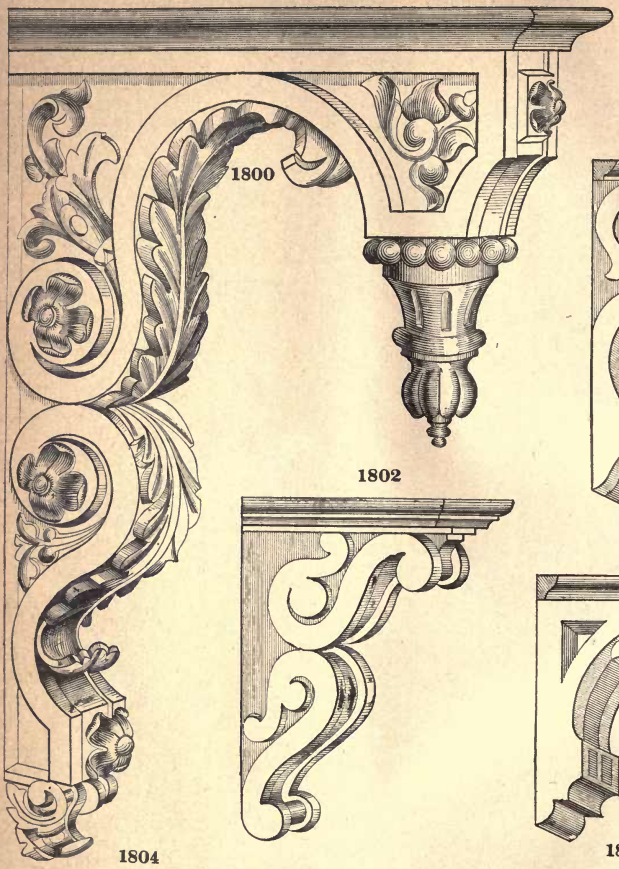

2052

2053


2054

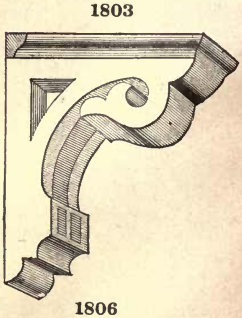
2055


2056


1800

1801

1802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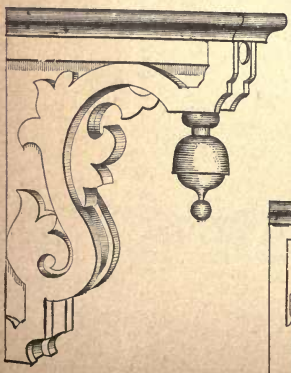
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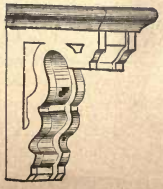
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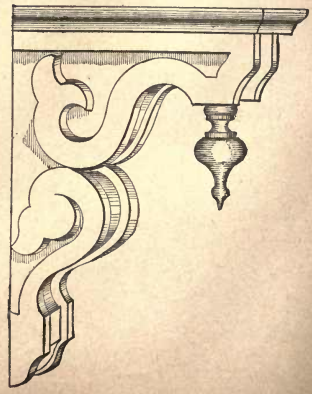
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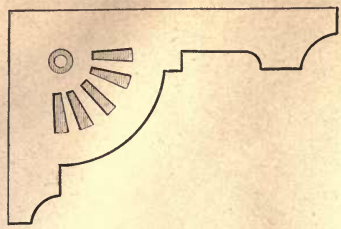

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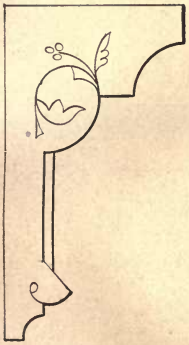
1809



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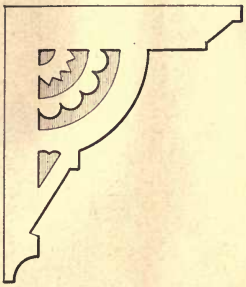

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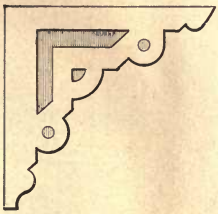

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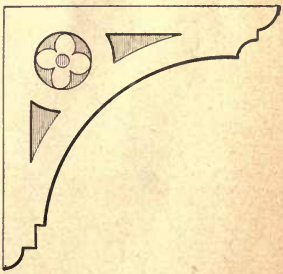

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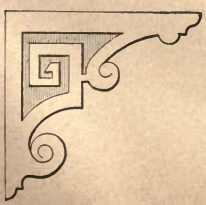

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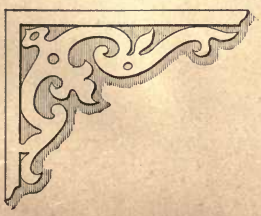

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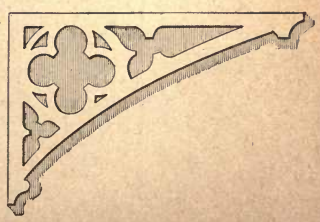

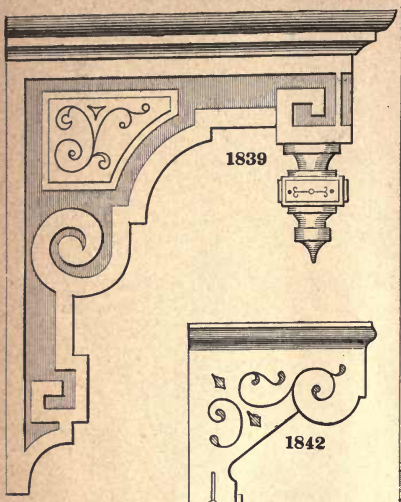
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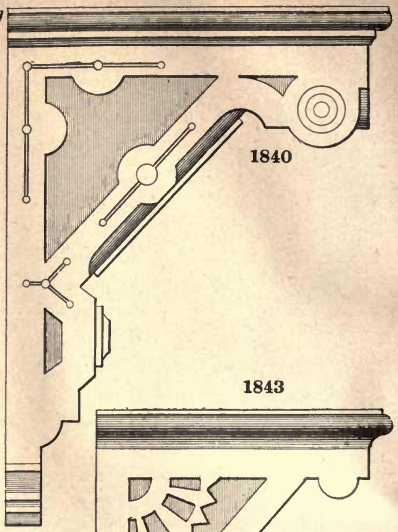
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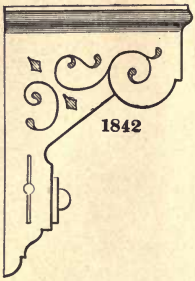
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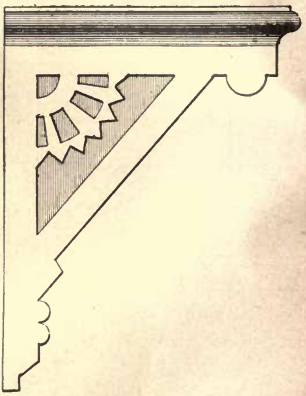
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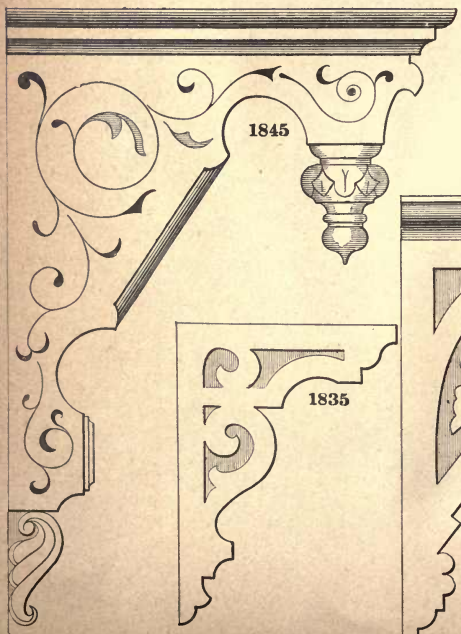
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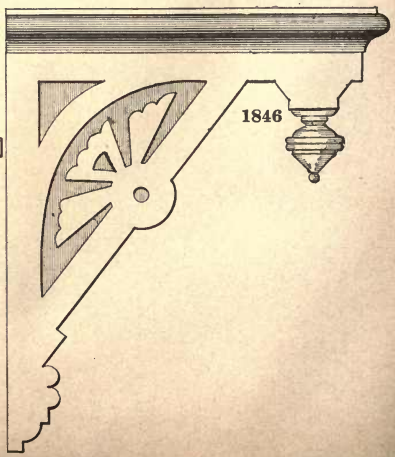
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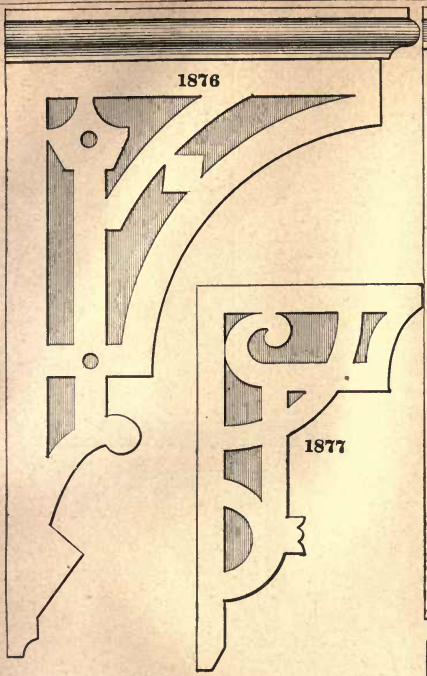
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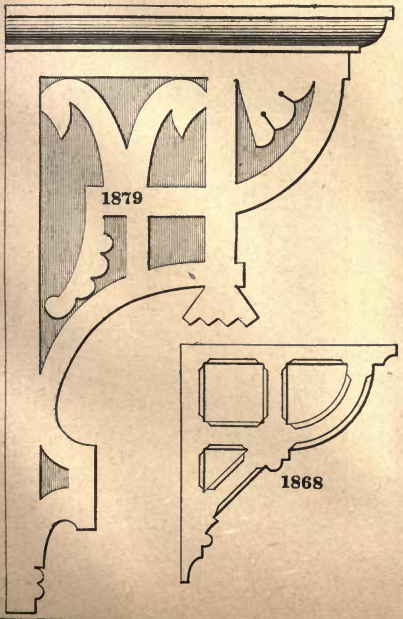
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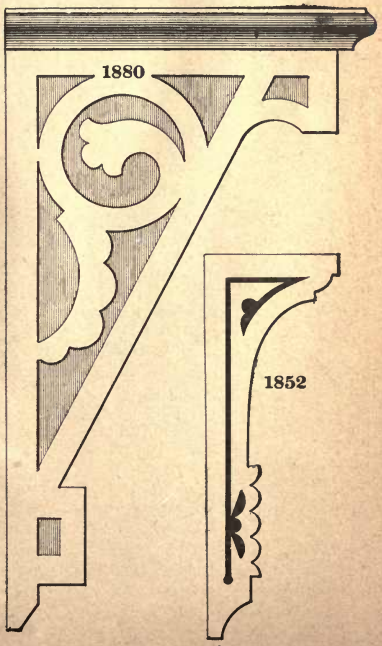
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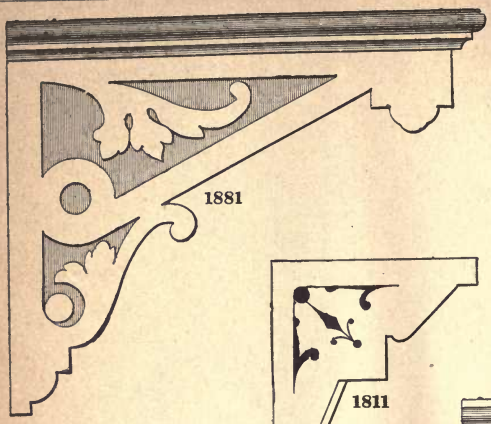
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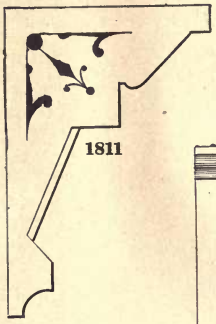
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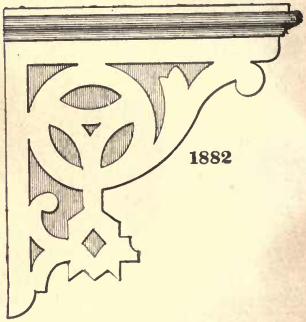
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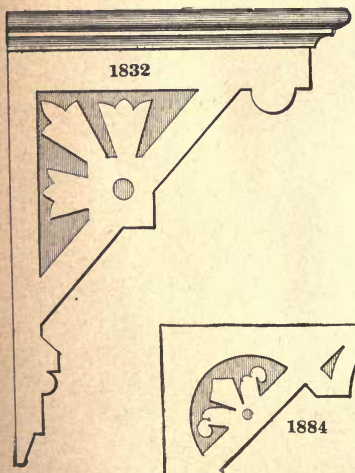
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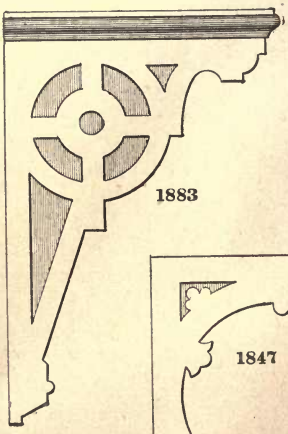
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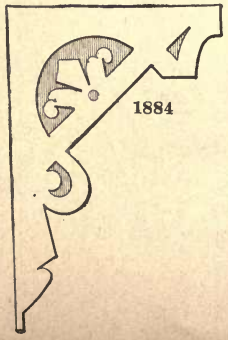
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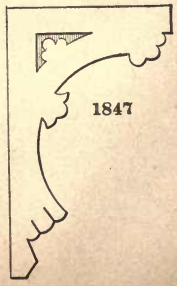
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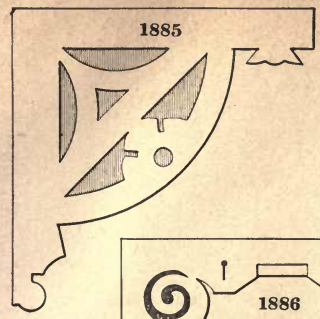
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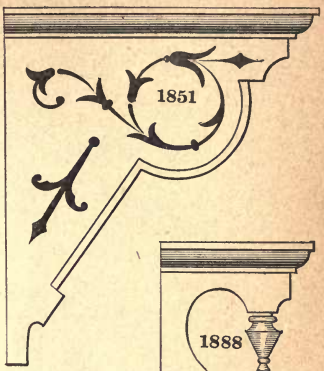
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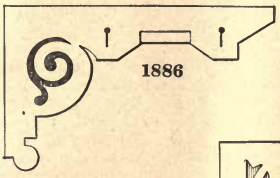
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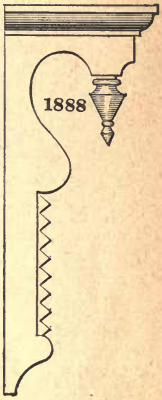
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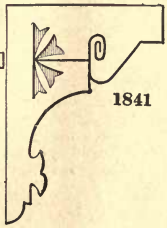
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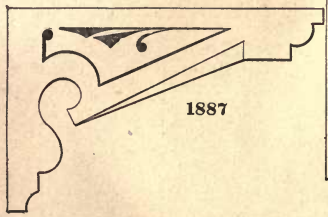
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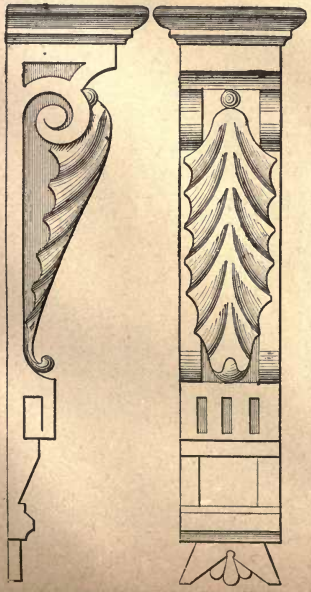
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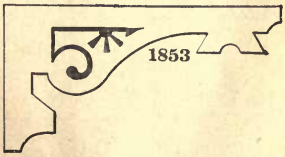
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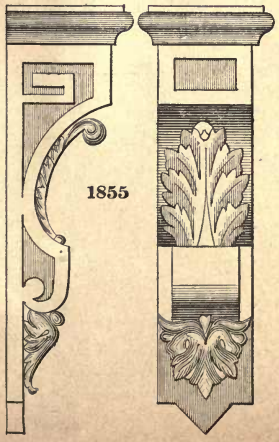
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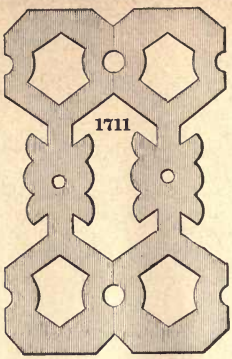
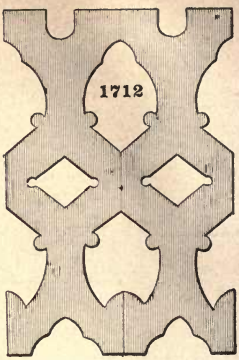
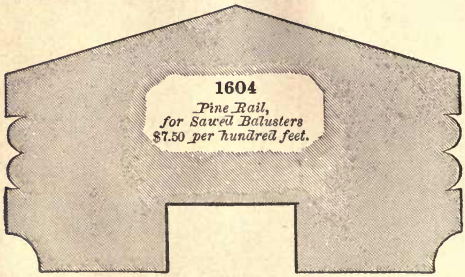
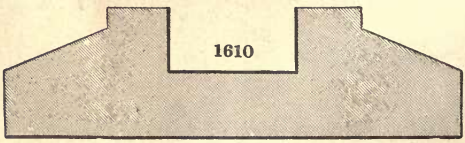
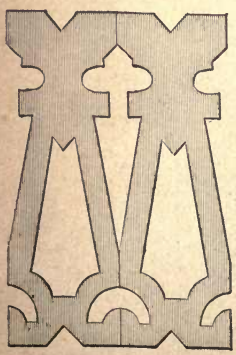








Foot Rail for Sawed Balustrade $3.00 *per hundred feet.*



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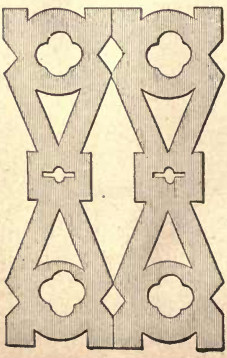

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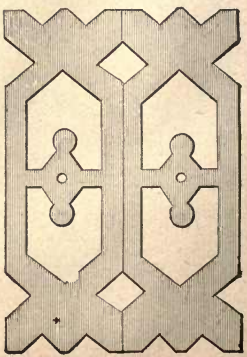

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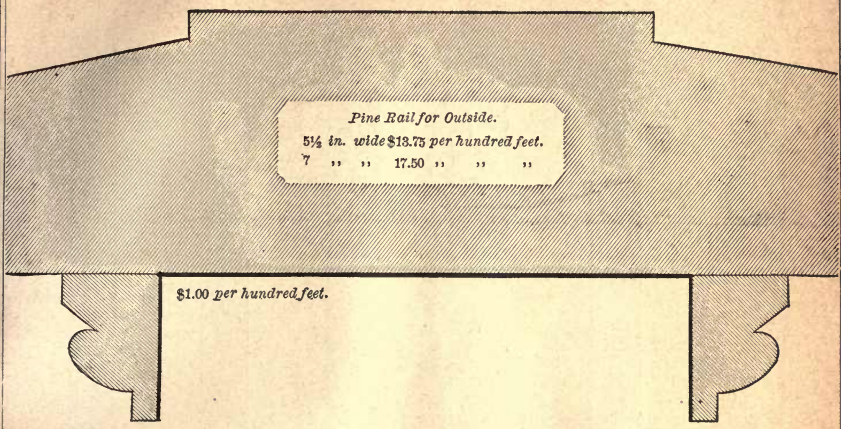
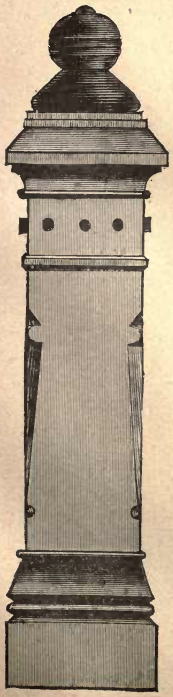


Pine Rail for Outside.

5½ *in. wide* $13.75 *per hundred feet.*

7 ,, ,, 17.50 ,, ,, ,,

$1.00 *per hundred feet.*



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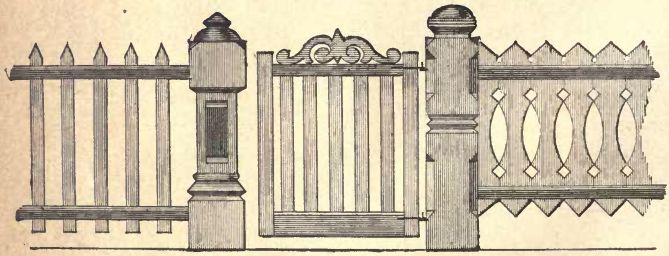
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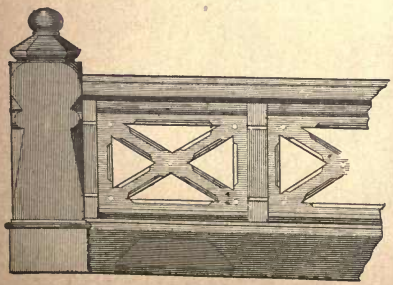
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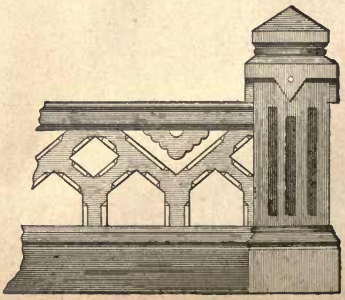
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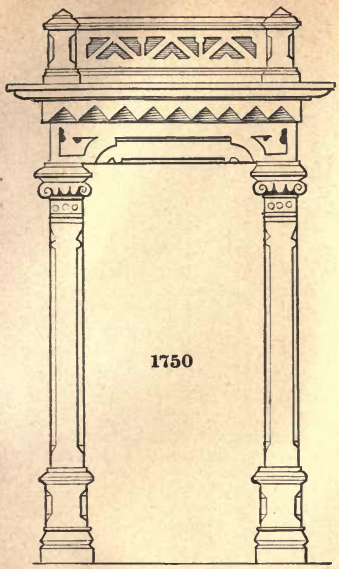
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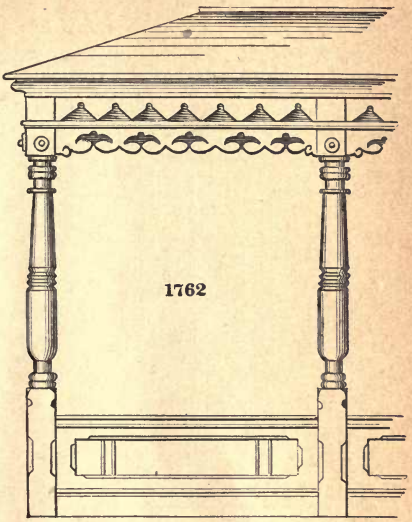
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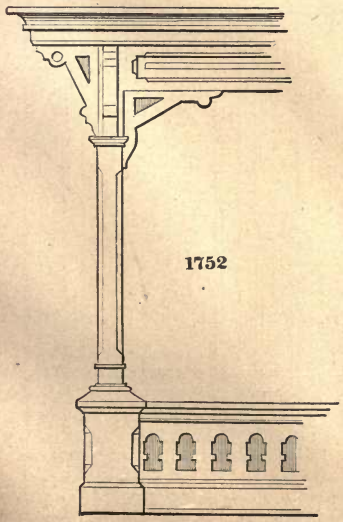
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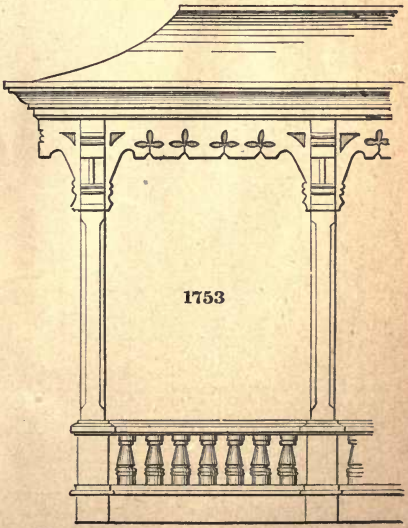
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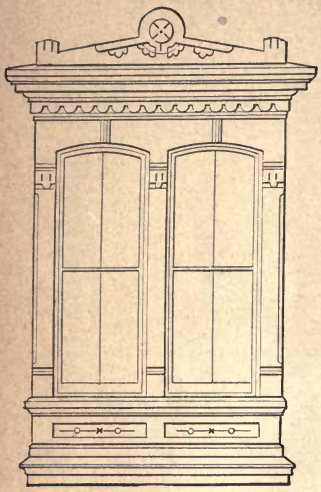

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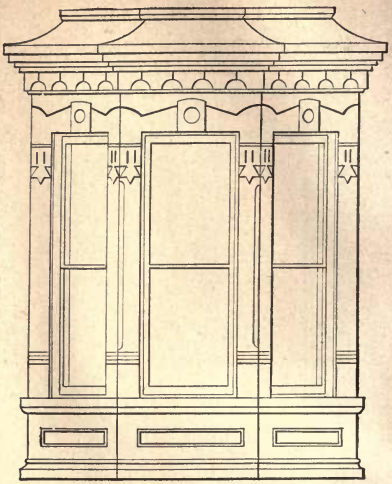

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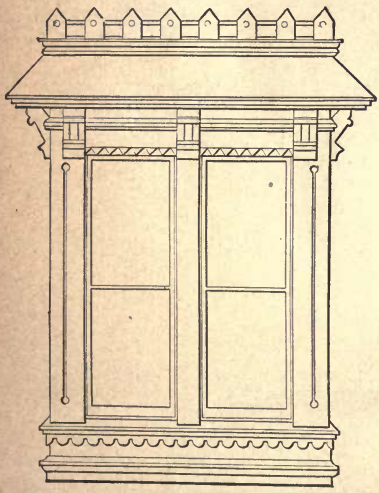

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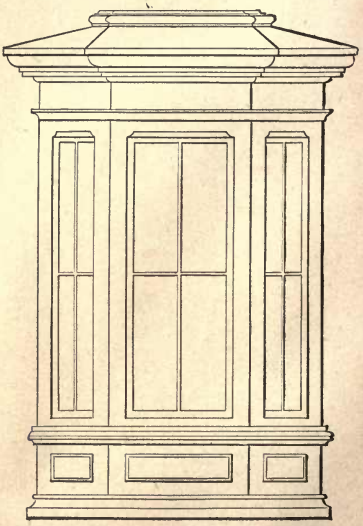

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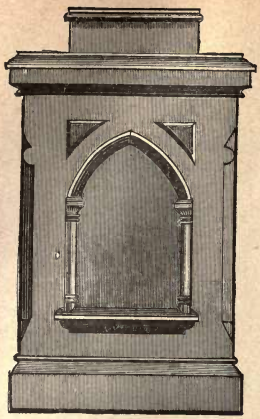

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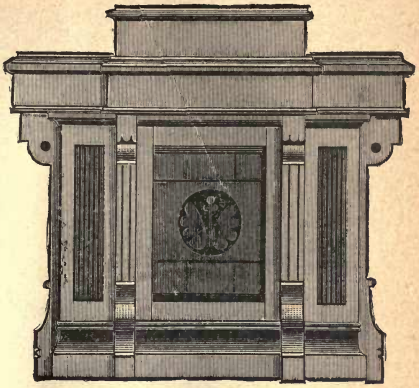

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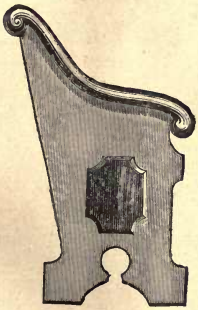

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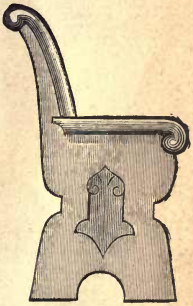

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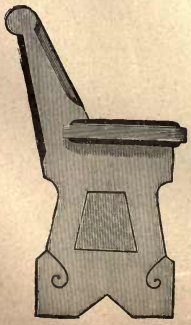

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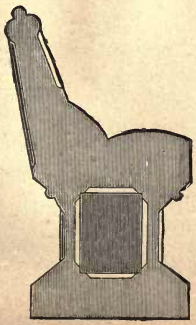

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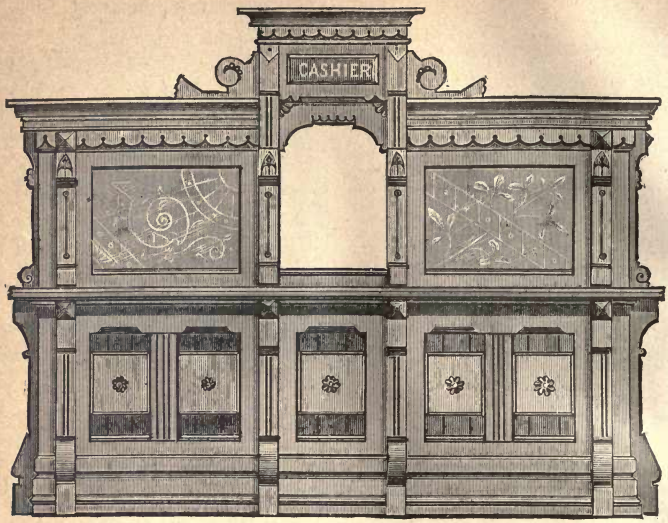

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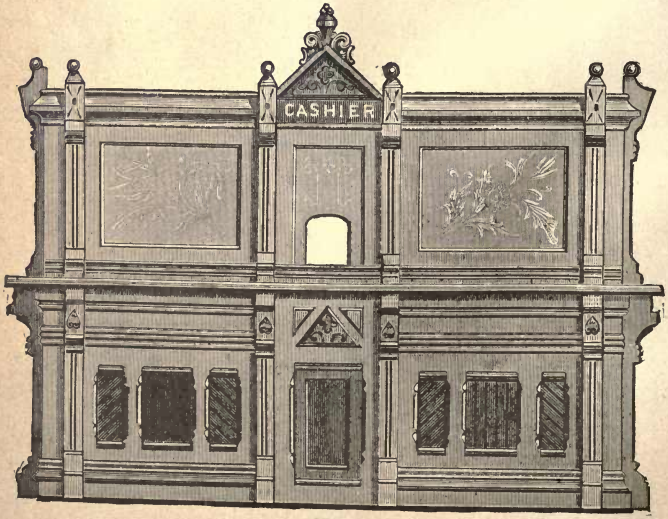

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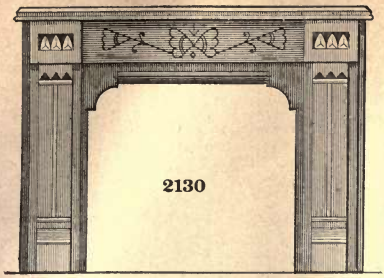
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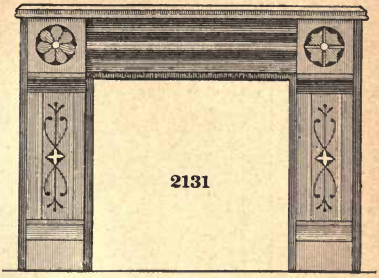
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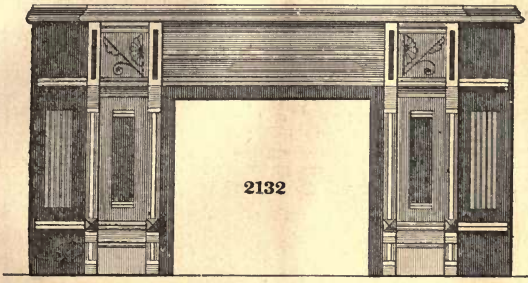
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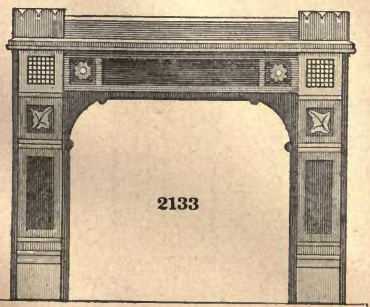
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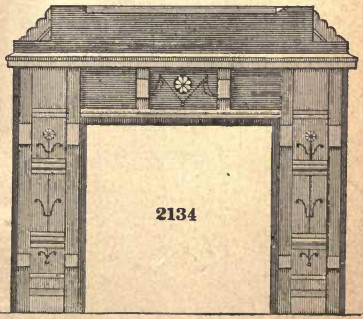
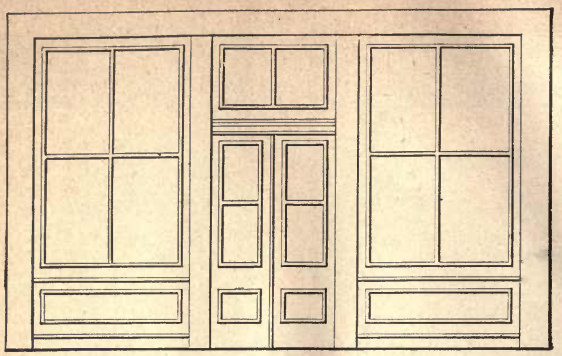
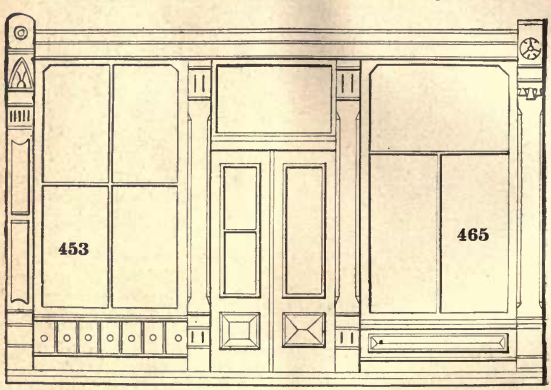

2134

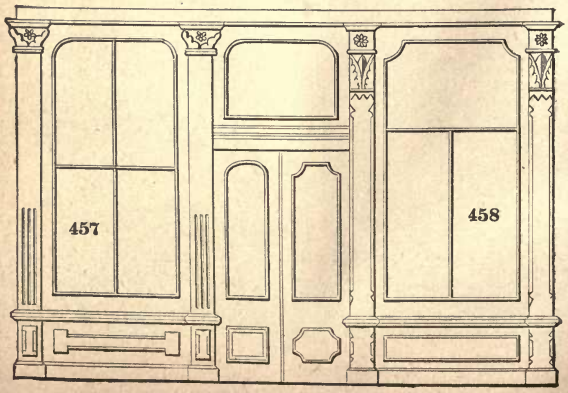
Mantels made of Pine, Oak, Cherry, Walnut, or Mahogany.

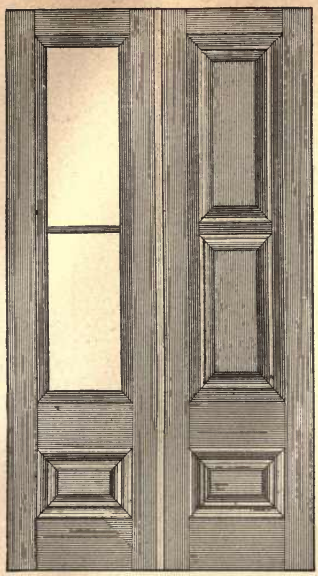


Left. **452** *Right.*

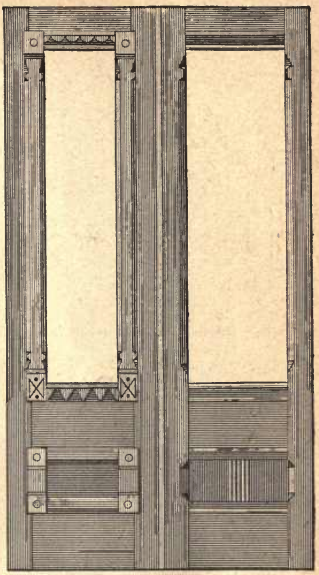


Left. *Right.*





421 *Dropped from list.*



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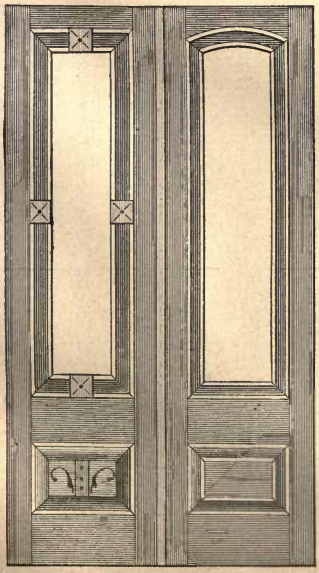
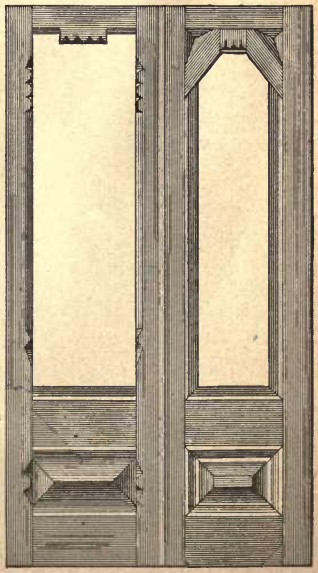
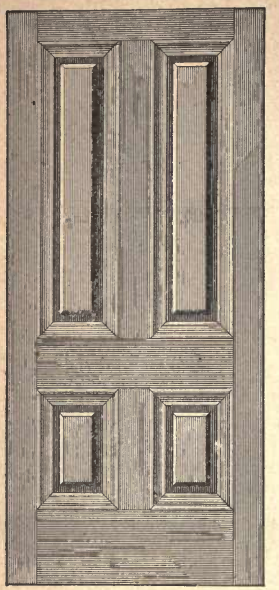


431 **432**



444 **445**

204



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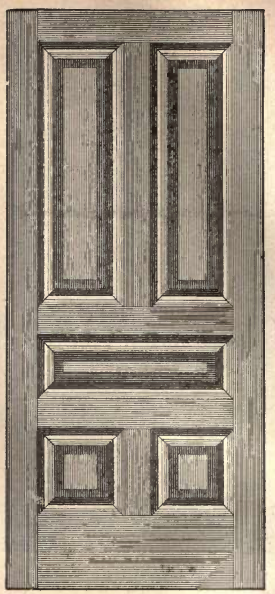

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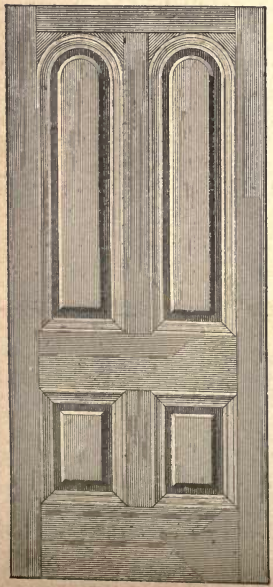

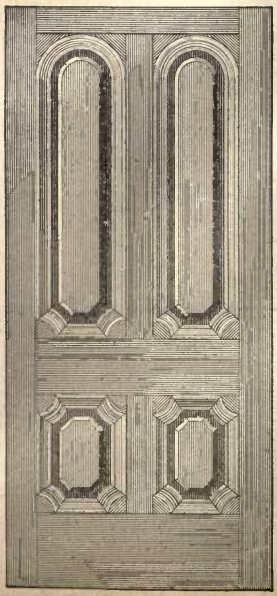

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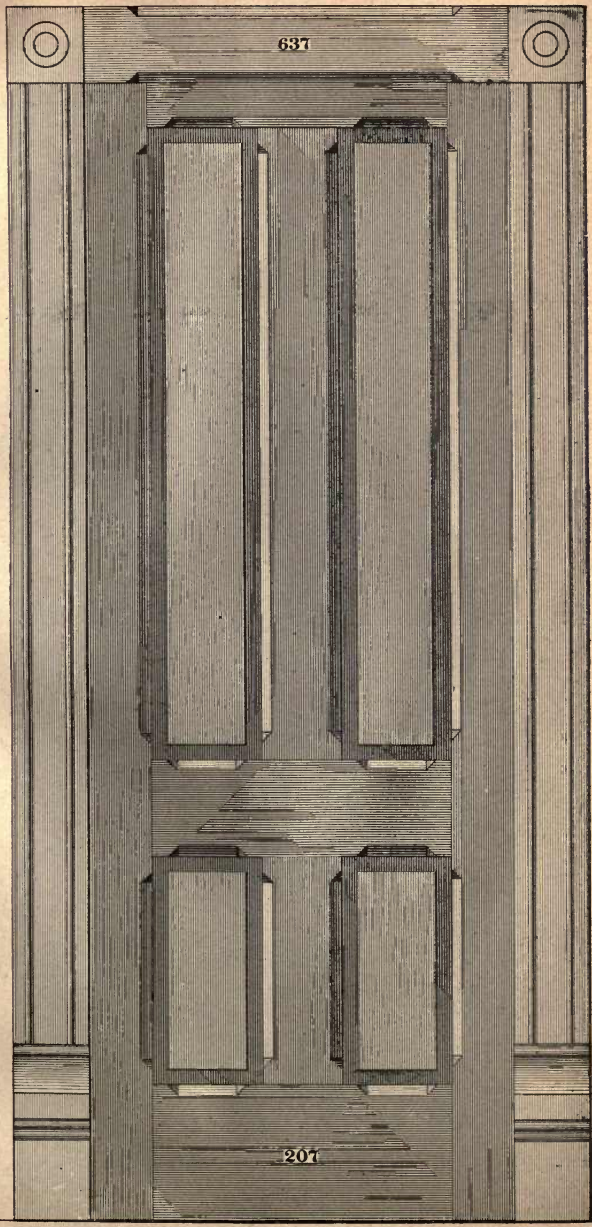
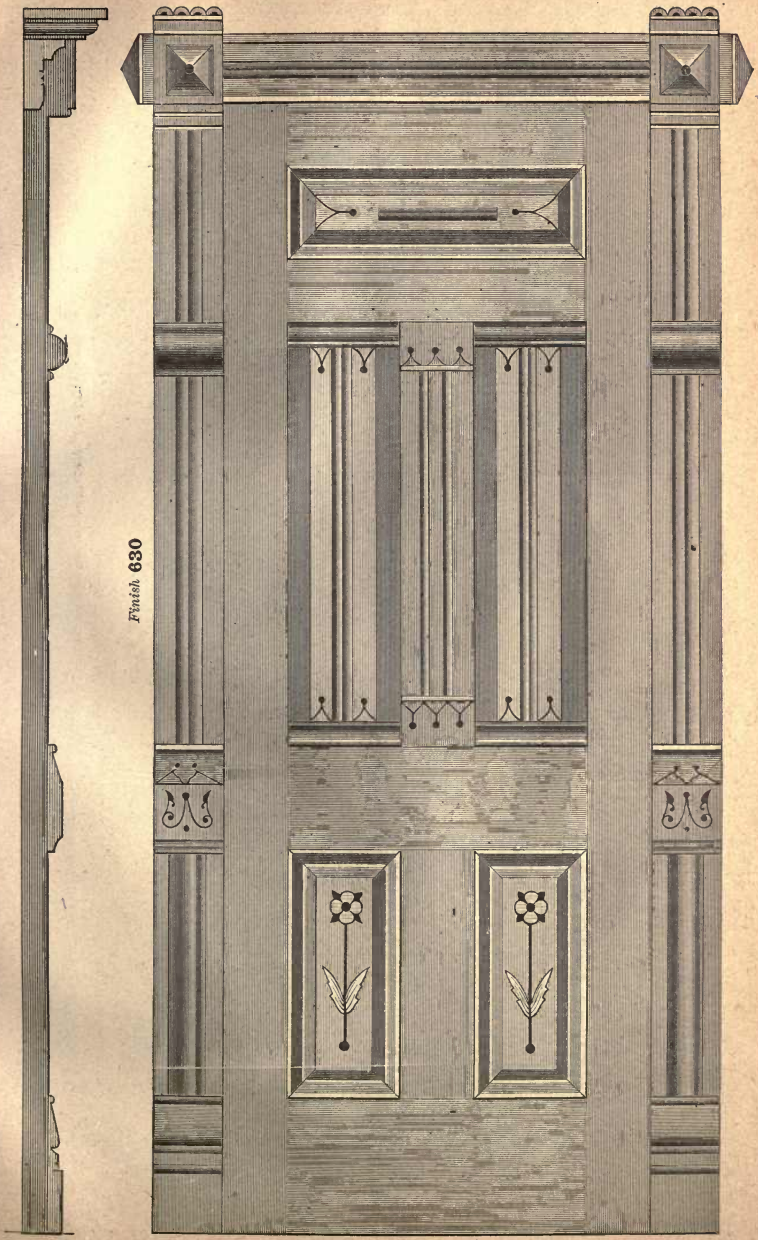


Finish **637**

629
Finish 629
220



Finish **630**

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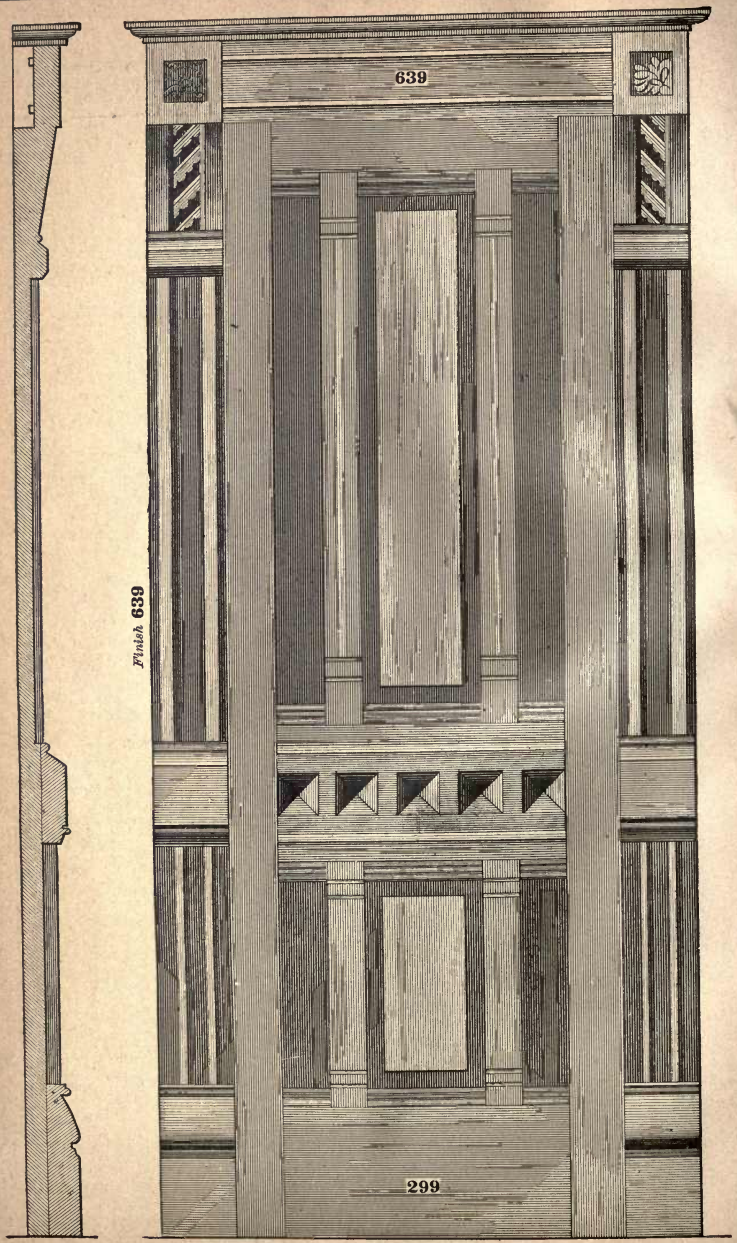
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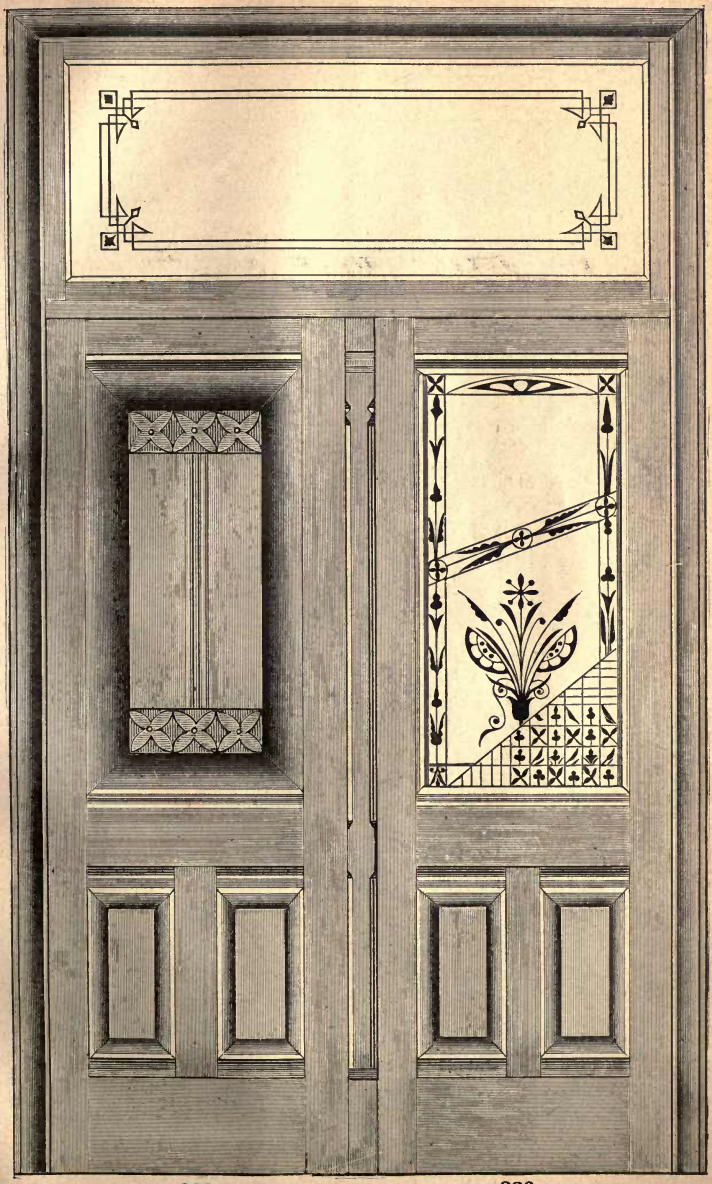

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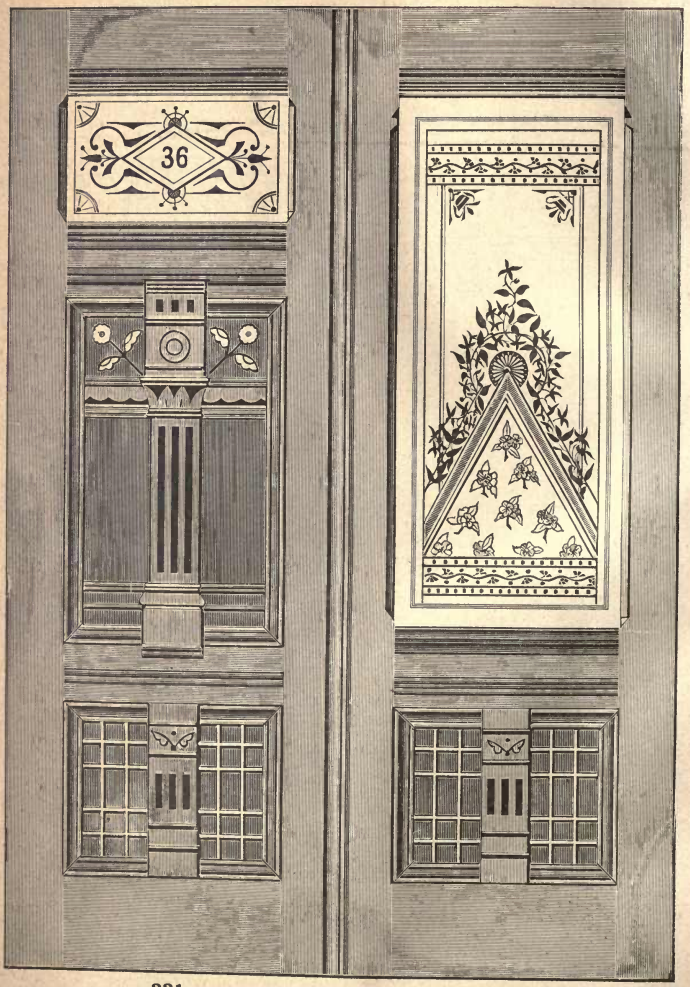

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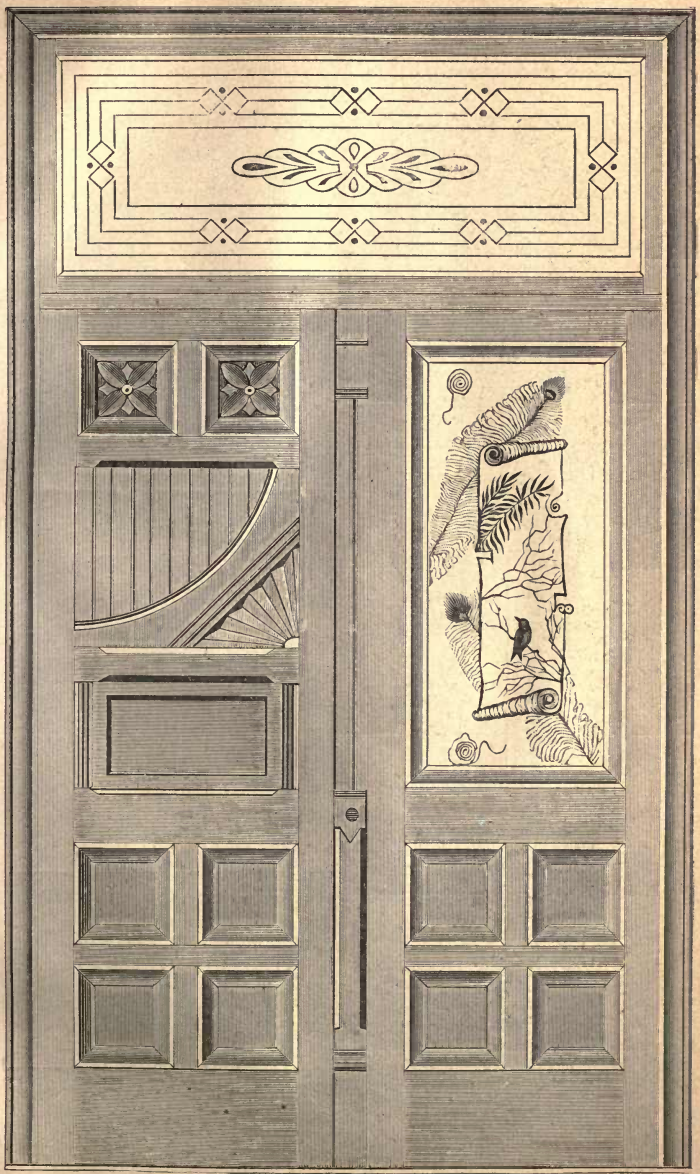

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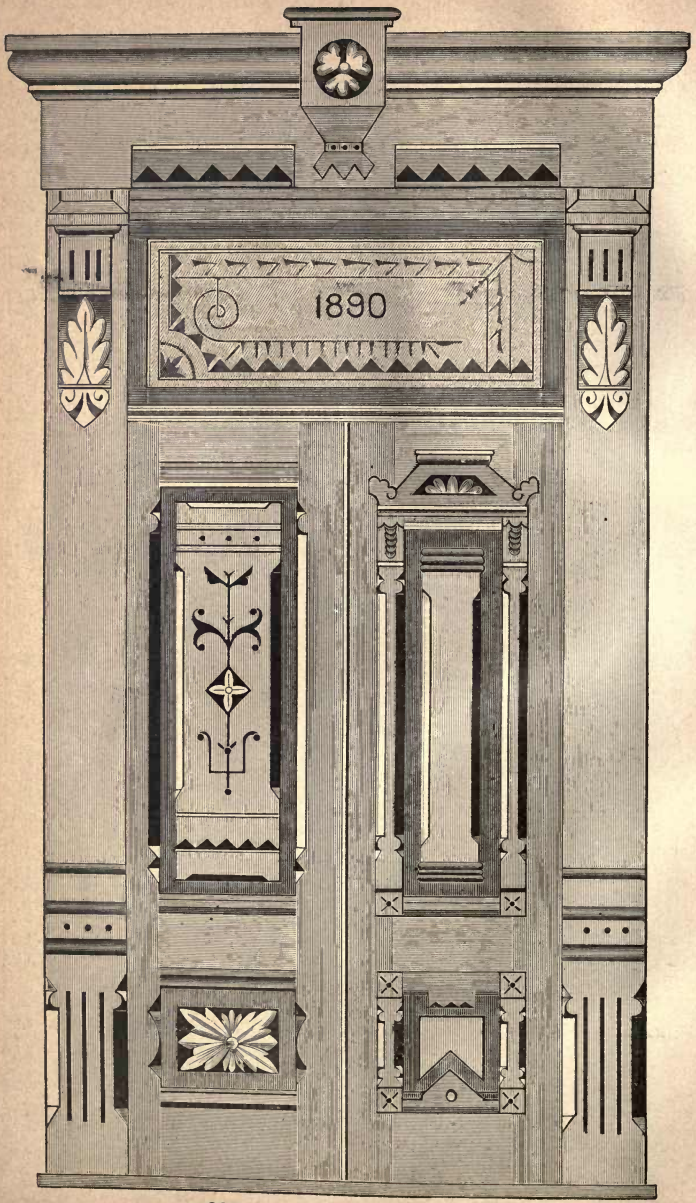

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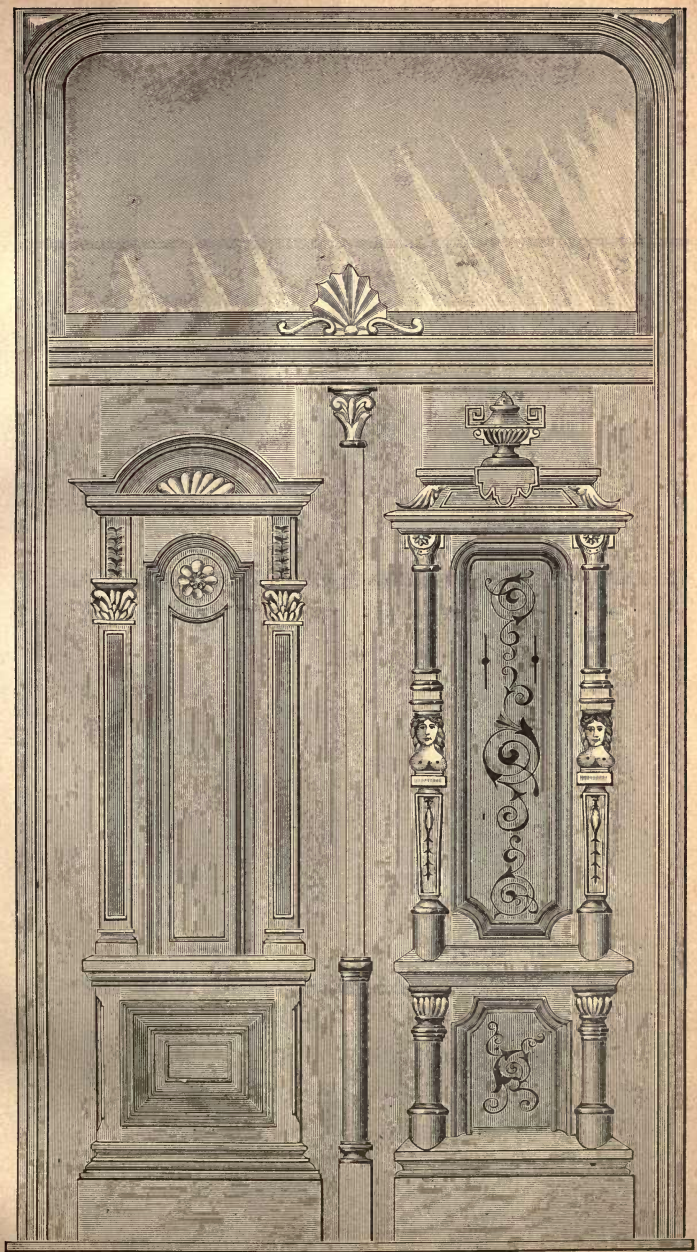

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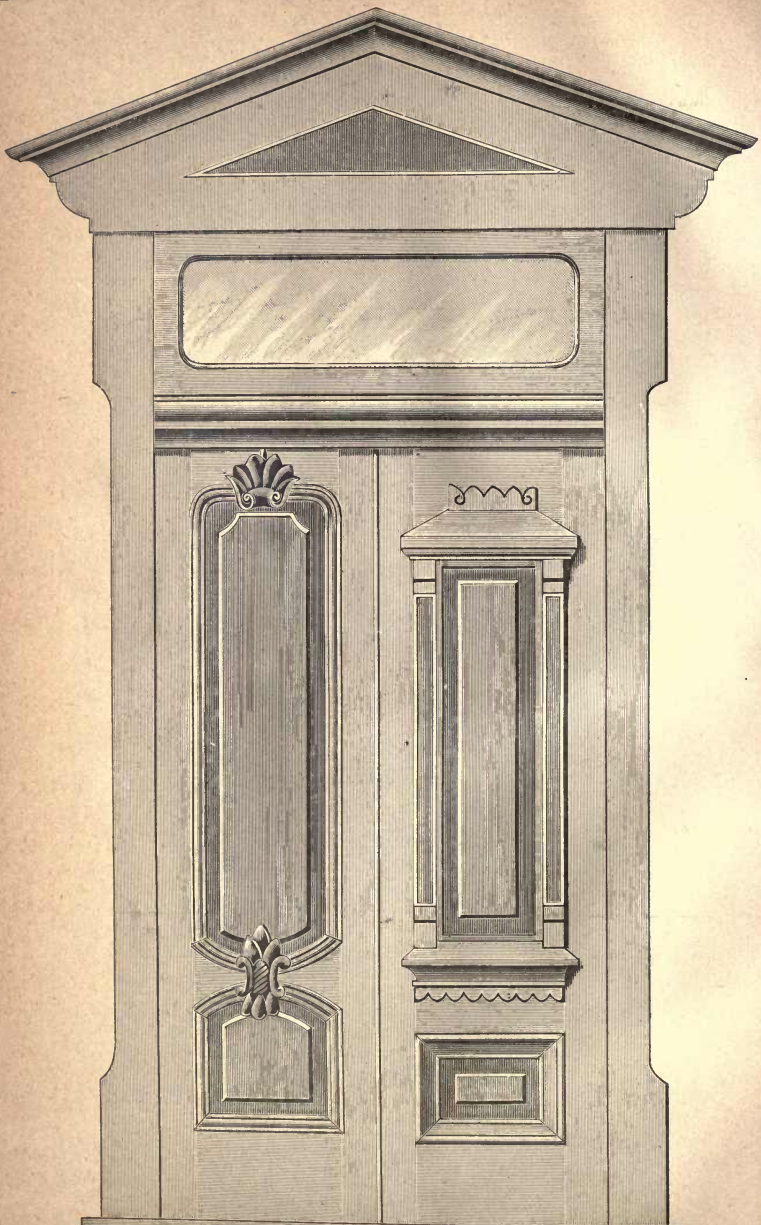

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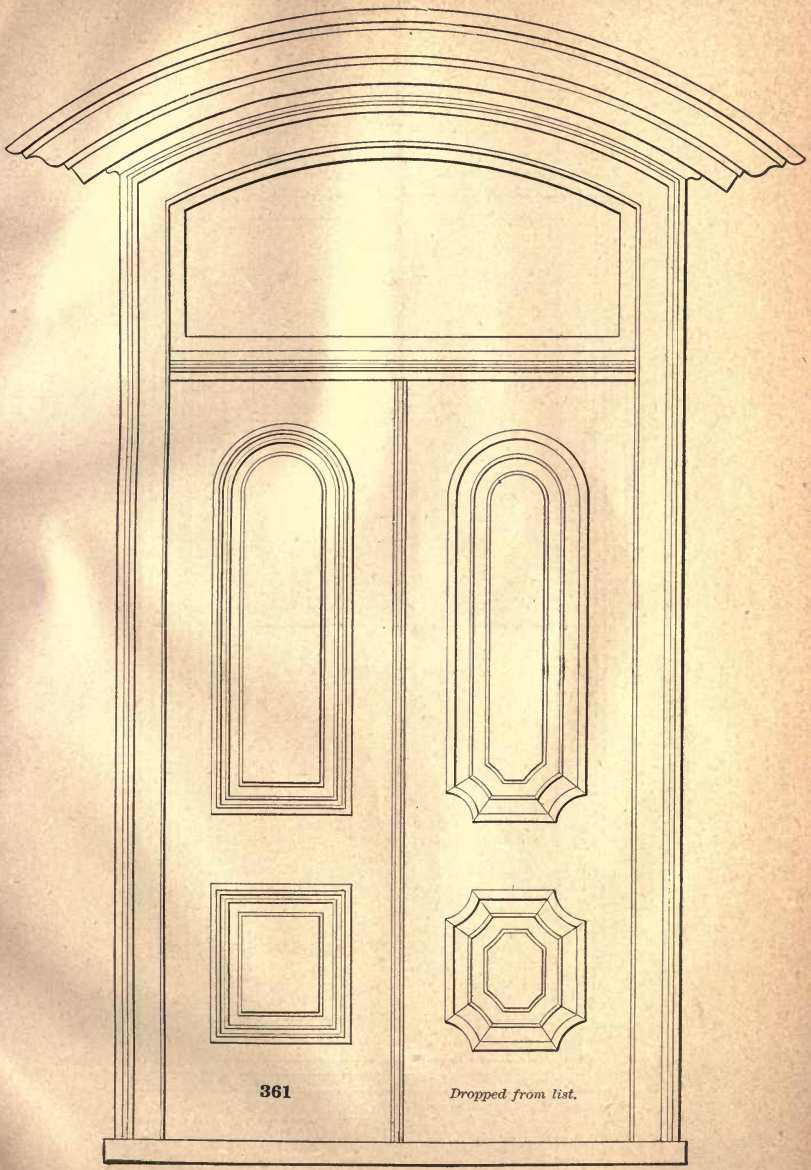

361

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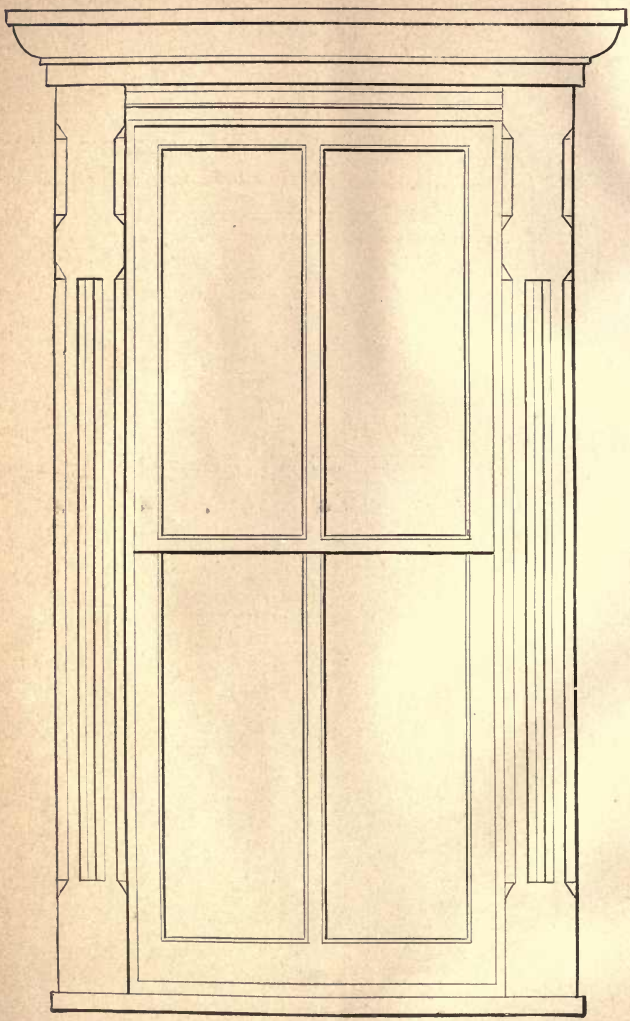
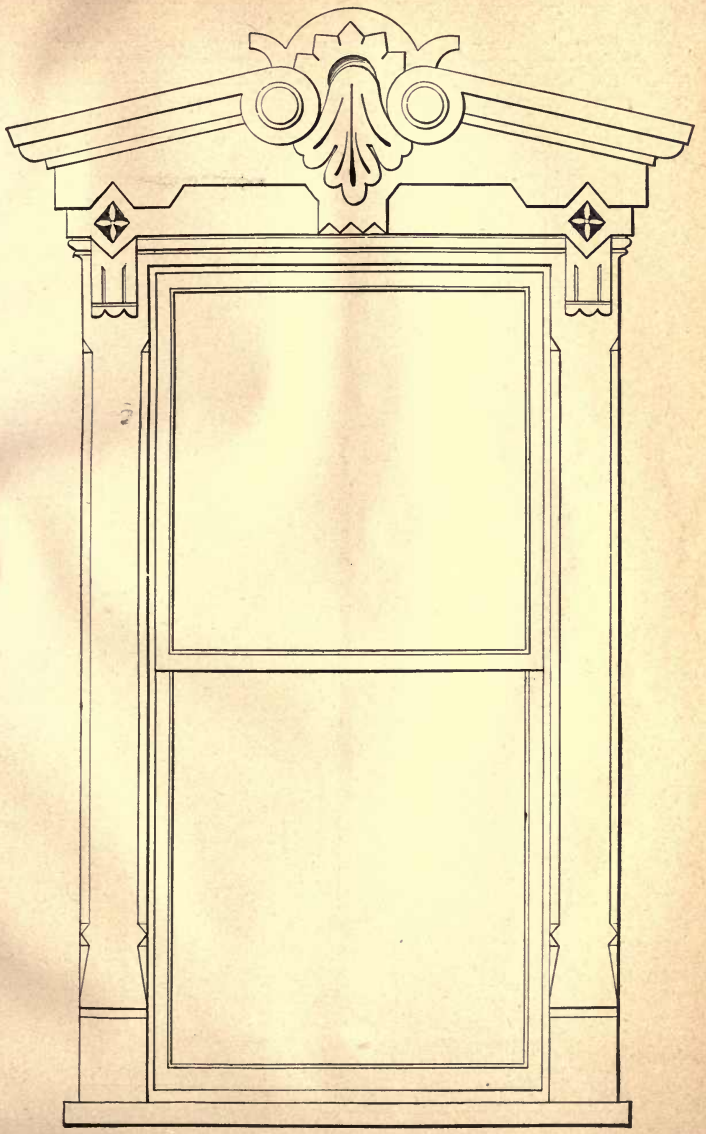


Frame No. **585**



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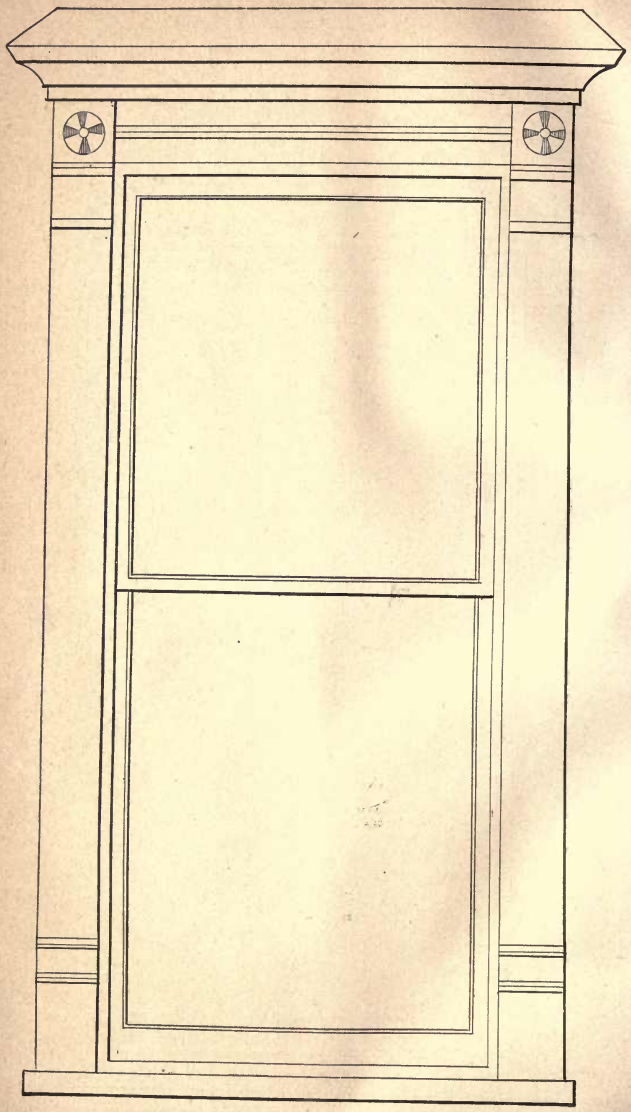

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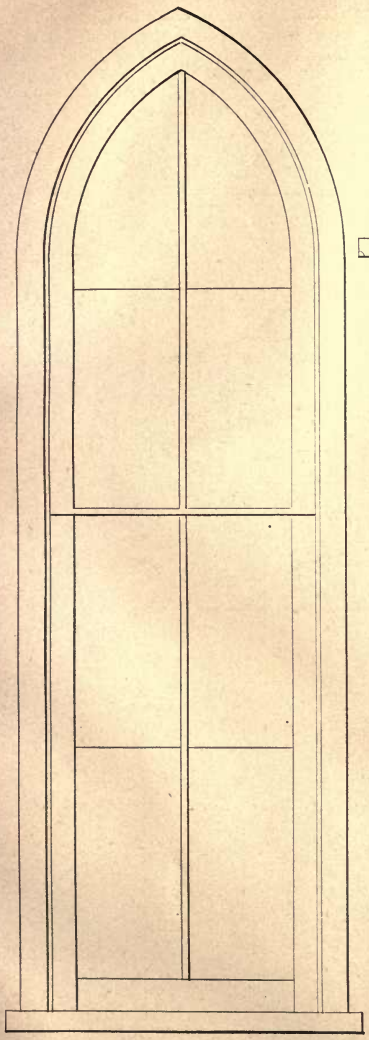
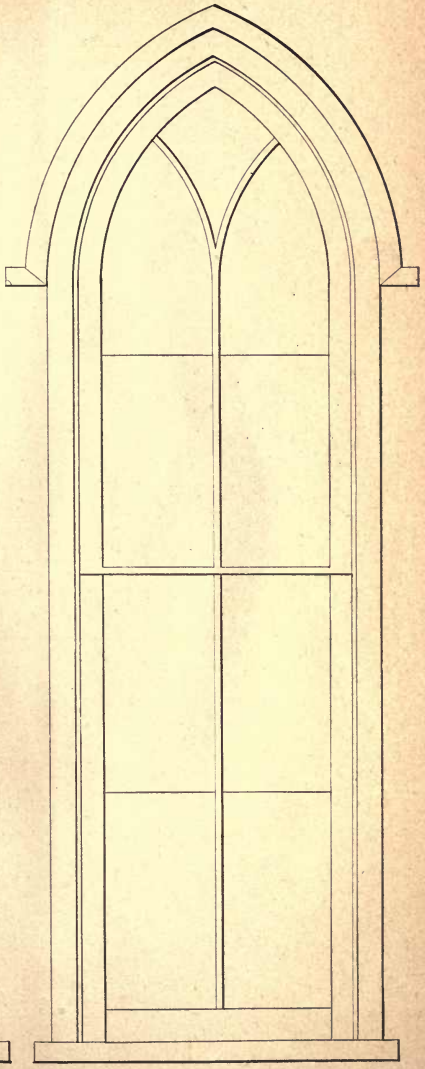
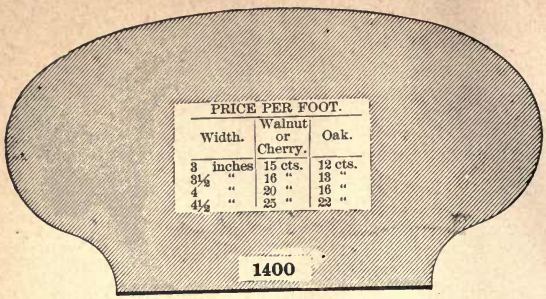


Window No. **55**
Frame No. **557**

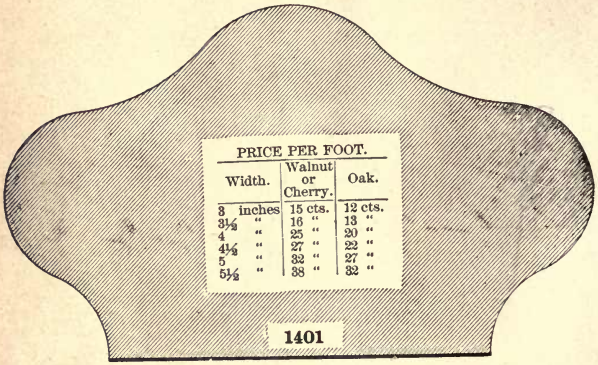


Window No. **57**
Frame No. **558**



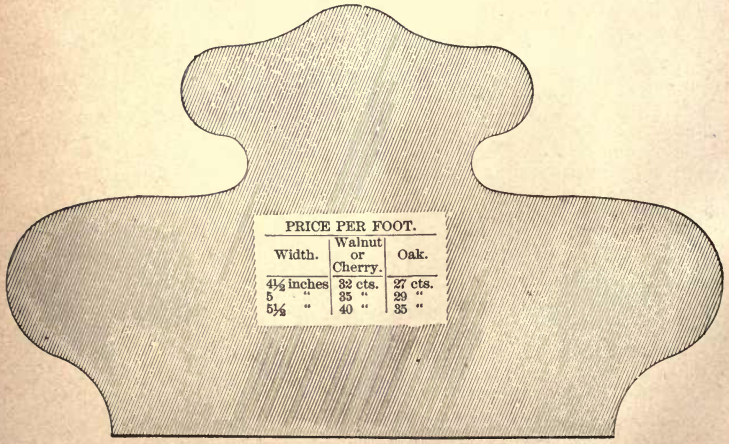
PRICE PER FOOT.		
Width.	Walnut or Cherry.	Oak.
3 inches	15 cts.	12 cts.
3½ "	16 "	13 "
4 "	20 "	16 "
4½ "	25 "	22 "

1400



PRICE PER FOOT.		
Width.	Walnut or Cherry.	Oak.
3 inches	15 cts.	12 cts.
3½ "	16 "	13 "
4 "	25 "	20 "
4½ "	27 "	22 "
5 "	32 "	27 "
5½ "	38 "	32 "

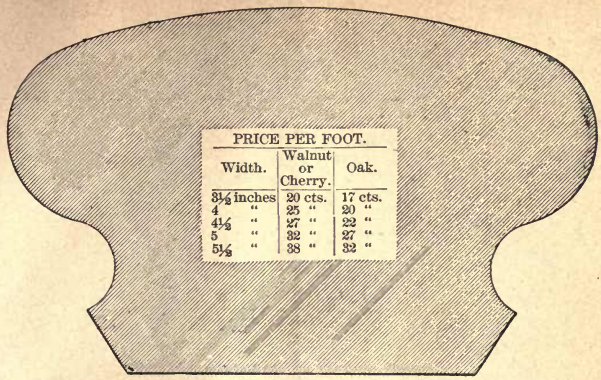
1401



PRICE PER FOOT.		
Width.	Walnut or Cherry.	Oak.
4½ inches	32 cts.	27 cts.
5 "	35 "	29 "
5½ "	40 "	35 "

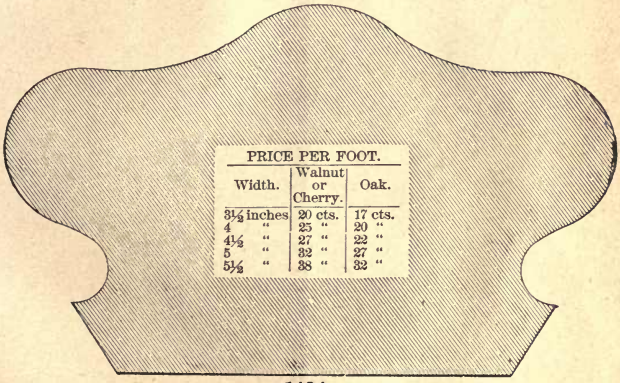
1402

Thickness of Rails varies from 1¾ to 2¾, proportionate to width.



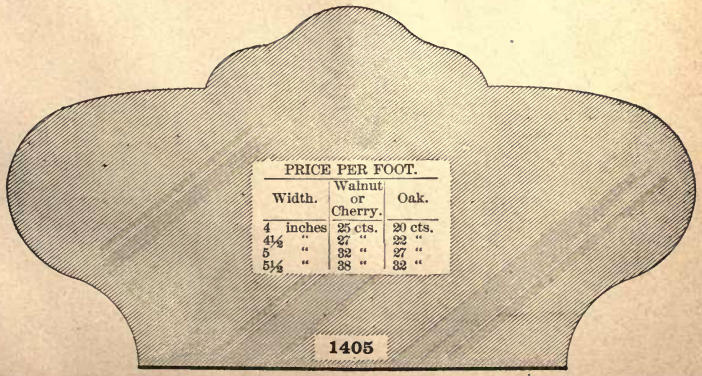
Width.	Walnut or Cherry.	Oak.
3½ inches	20 cts.	17 cts.
4 "	25 "	20 "
4½ "	27 "	22 "
5 "	32 "	27 "
5½ "	38 "	32 "

1403



Width.	Walnut or Cherry.	Oak.
3½ inches	20 cts.	17 cts.
4 "	25 "	20 "
4½ "	27 "	22 "
5 "	32 "	27 "
5½ "	38 "	32 "

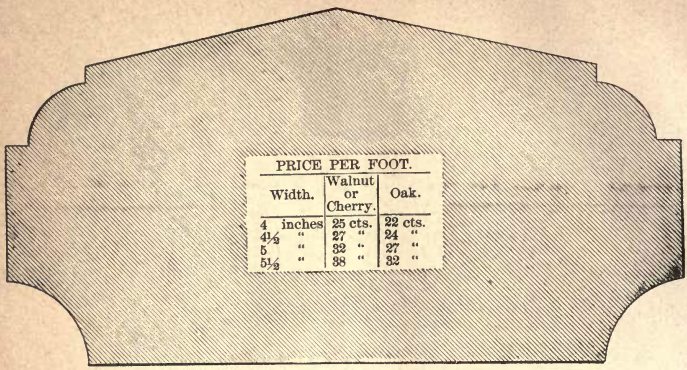
1404



Width.	Walnut or Cherry.	Oak.
4 inches	25 cts.	20 cts.
4½ "	27 "	22 "
5 "	32 "	27 "
5½ "	38 "	32 "

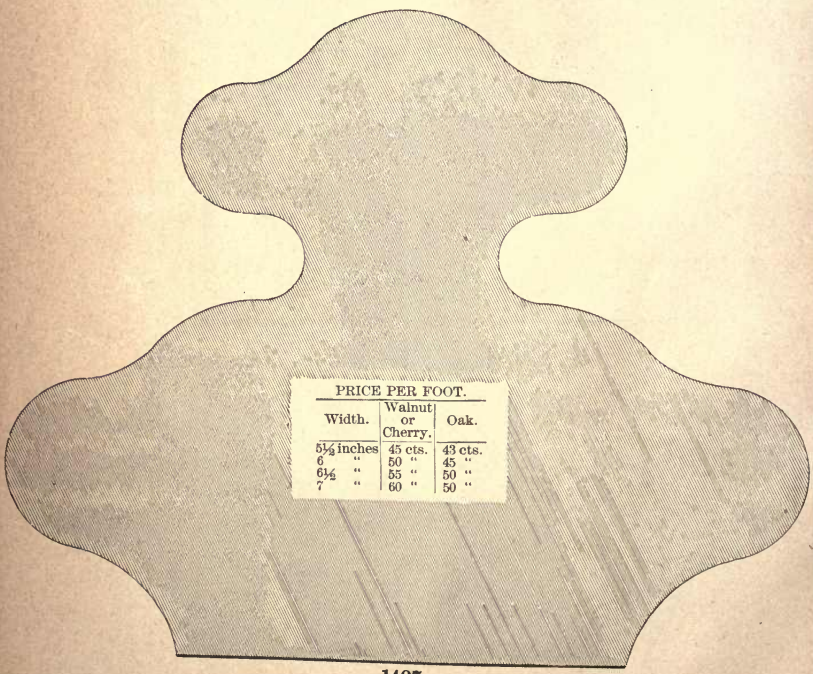
1405

Thickness of Rails varies from 1¾ to 2¾, proportionate to width.



PRICE PER FOOT.		
Width.	Walnut or Cherry.	Oak.
4 inches	25 cts.	22 cts.
4½ "	27 "	24 "
5 "	32 "	27 "
5½ "	38 "	32 "

1420



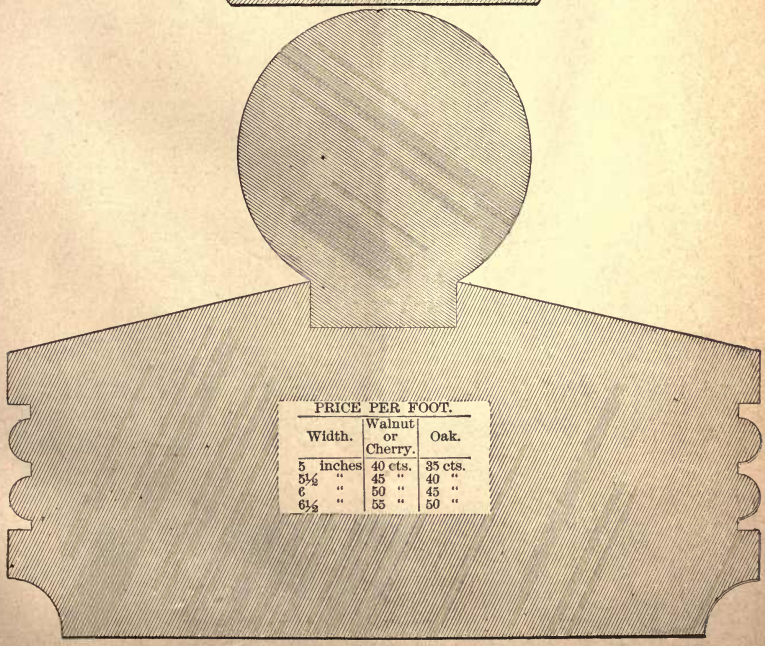
PRICE PER FOOT.		
Width.	Walnut or Cherry.	Oak.
5½ inches	45 cts.	43 cts.
6 "	50 "	45 "
6½ "	55 "	50 "
7 "	60 "	50 "

1407

Thickness of Rails varies from 1¾ to 2¾, proportionate to width.

1408

PRICE PER FOOT.
Walnut or Cherry, 30 cents.
Oak, 25 cents.



PRICE PER FOOT.

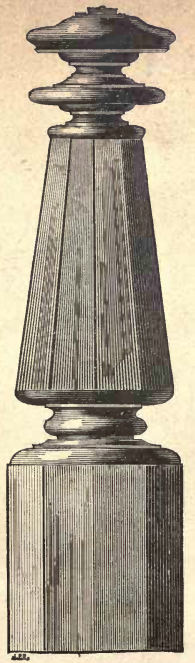
Width.	Walnut or Cherry.	Oak.
5 inches	40 cts.	35 cts.
5½ "	45 "	40 "
6 "	50 "	45 "
6½ "	55 "	50 "

1421

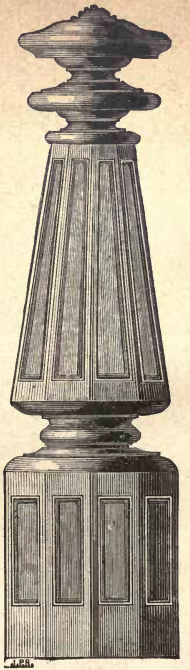
Thickness of Rails varies from 1¾ to 2¾, proportionate to width.

1300

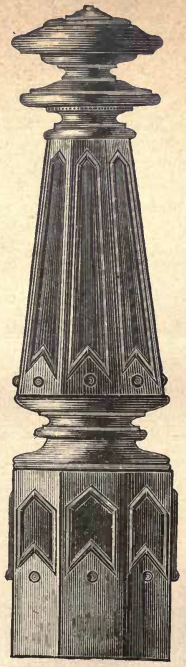
1301



1302



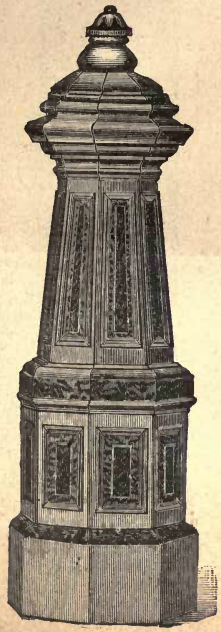
1303



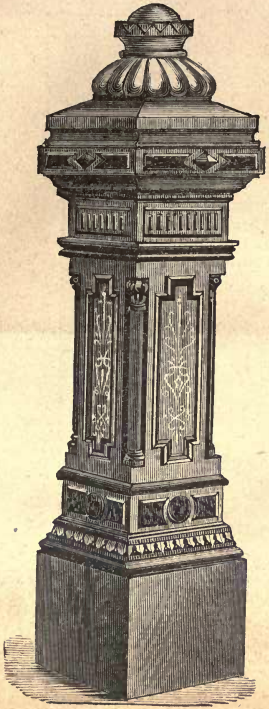
1304

1305

1350



1351



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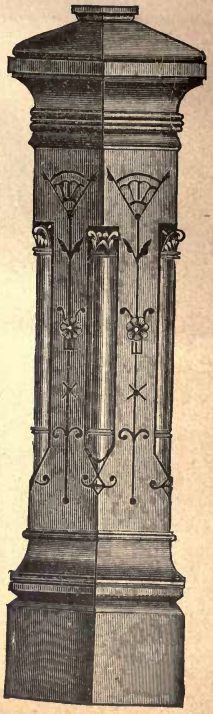

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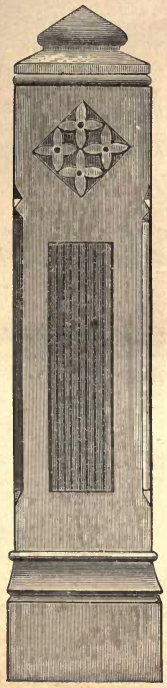

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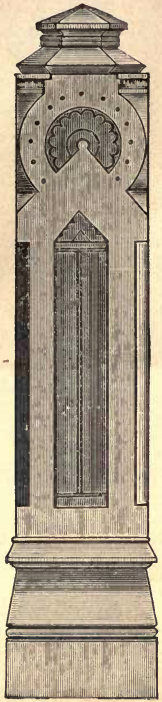

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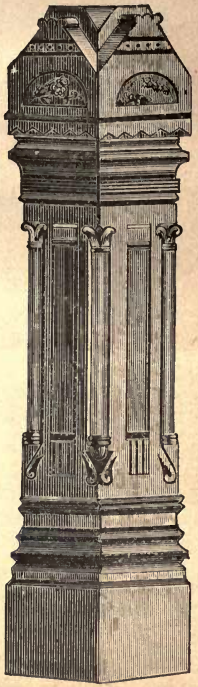

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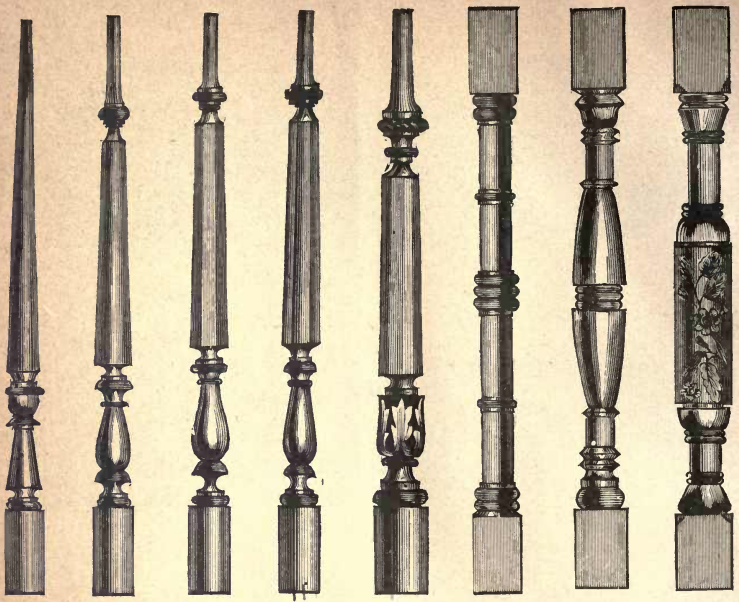

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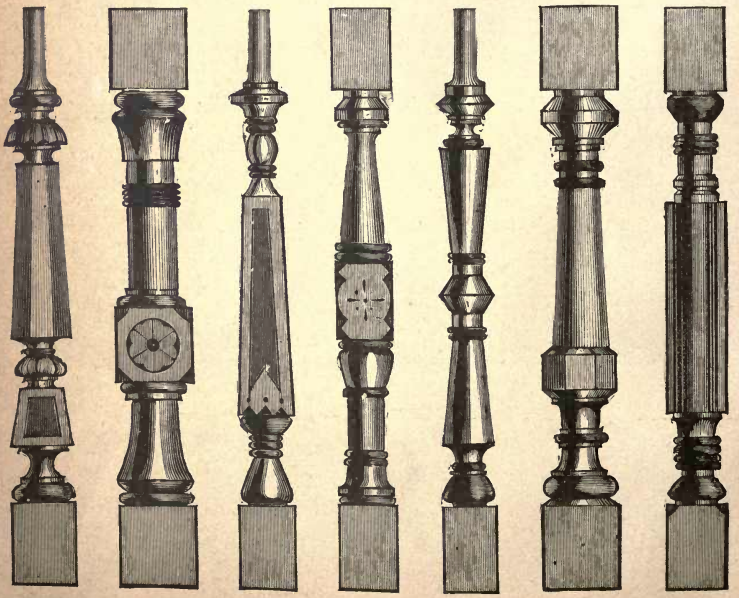

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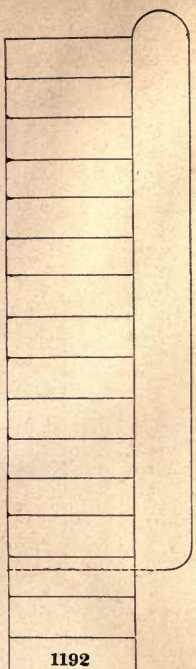
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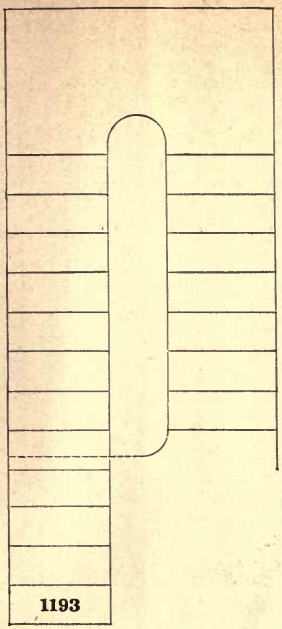
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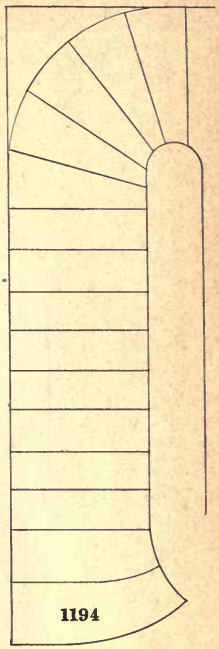
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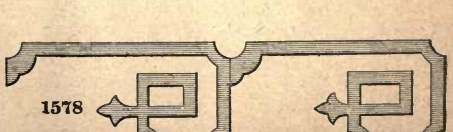
1581

Stair Brackets,
8 to 10 in. long,
Walnut 10 cts., *Pine* 6 cts. *each.*

Level Brackets for Stairs,
4 in. wide,
Price per foot, Walnut 10 cts., *Pine* 6 cts.

1580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